

IN THIS ISSUE:—FREDERICK A. STOCK and the CHICAGO SYMPHONY ORCHESTRA—By Raymond H. Carroll

MUSICAL COURIER

Weekly Review OF THE World's Music

Subscription \$5.00
Europe \$6.25 Annually

NEW YORK, SATURDAY, AUGUST 8, 1931

Price 15 Cents



Photo by Victor Georg

JOHANNA GADSKI

Re-engaged for Fourth Consecutive Tour of the German Grand Opera Company.



THE MUSICAL CRUSADERS IN THE LIGHT OPERA, A NIGHT IN SPAIN, which was recently produced by this company under the direction of Alfred Heather at the Banff Springs Hotel, in the Canadian Rockies. Left to right: Frances James, mezzo-soprano; Stainton Lucas, bass; Helen Johnstone, soprano; Terry Horne, tenor; Beatrice Morson, contralto; George Lambert, baritone; Elizabeth Mitchell, dancer; H. Hutchman, baritone; Alice Stone, soprano; Herbert Hewetson, tenor, and Amy Fleming, contralto. (Photo by Courtesy of Canadian Pacific Railway.)



JULES FALK,

violinist, and director of music at the Steel Pier, Atlantic City, N. J. Under Mr. Falk's management, the Steel Pier Grand Opera Company has been heard this summer in Tactlight Opera-in-English performances every Sunday afternoon, followed by operatic concerts in the evening. The Steel Pier opera season (its third) opened June 21 with a performance of Carmen. A number of standard operas have since been given, and will be given each Sunday up to and including September 20. Appearing in these presentations are artists identified with some of the foremost opera companies of the world. Mr. Falk has also sponsored other musical attractions on the Steel Pier, among them the Elks Band and the Elks Chorus.



ELIZABETH OPPENHEIM,

pianist and artist-pupil of Alexander Sklarevski of the Peabody Conservatory of Music, Baltimore, who has given public performances throughout this country, and very recently made her recital debut in Paris. In Paris she offered a program including Bach-Busoni, Chopin and Liszt numbers and the first presentation of a composition of her fellow-student, Paul Hodgson. The Paris press was enthusiastic over the young American pianist. Among the reviews praising her work was that of the Journal des Debats, which said in part: "She completely mastered the multifold beauties of her subject. On all occasions Miss Oppenheim was a poet, now serious, now gay, always lyrical, always alive to the play of lights and shadows." (Photo © Underwood & Underwood.)



MARGUERITE PERRAS,

leading Greek lyric-coloratura soprano of the Staats Opera in Berlin-Unterlinder, who will come to America next season under the direction of Sol Hurok.



GEORGIA GRAVES,

contralto, recently a featured soloist over Station WEAJ on the first of a new series of programs entitled Through the Opera Glass, and directed by Cesare Sodero, well-known conductor. July 27 she was soloist on a new program called The Lure of the Tropics, directed by Justine Eli, South African composer.



LOTA,

one of the Oriental artists under the management of Catharine A. Bamman, has here succeeded in fascinating a marmot, proverbially one of the shyest and most elusive of wild things. Much interest was felt in this at Banff Springs, in the Canadian Rockies, where, together with Sarat Lahiri (in the background), Lota recently gave several concerts.



CARMELA PONSELLE,

Metropolitan Opera mezzo-soprano, who is vacationing at her camp at Old Orchard, Me., where she is preparing new roles for next season. She will fulfil some concert engagements in October.



FREDERICK SCHLIEDER,

authority on creative music, who is at present giving his intensive summer course at the Chicago Musical College. Each week Mr. Schlieder gives a lecture which is open to the student body of the college. He stresses the study and practice of creative principles rather than of an instrument. After each lecture he improvises several numbers. At the end of the six weeks' course, each member of Mr. Schlieder's class is expected to be able to improvise a composition in complete form, and also to be able to teach to children what he has learned from Mr. Schlieder. Following his course at the Chicago Musical College, Mr. Schlieder will lecture at Oakland, Cal., and Denver, Col. In the fall he will resume his private and class work at his New York studio and at the Philadelphia Conservatory of Music and the Union Theological Seminary. (Photo © Mail-lard-Kesslere.)



MARY FRANCES BERÖMEN,

brilliant young pianist, who achieved a success recently at a concert given in Darien, Conn., under the direction of Frank La Forge and Ernesto Berömen. The young artist has also appeared on several occasions at the La Forge-Berömen Studios, and has been heard over the radio many times. Mrs. Berömen is already booked for a New York recital and other appearances next season.

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Bayreuth Festival Draws Throngs Brilliant Performances Delight Reverent Audiences — Toscanini and Furtwängler Share Conducting Honors

BAYREUTH, August 3 (By cable).—While German banks are tottering on the brink of bankruptcy, while the German government imposes unprecedentedly severe financial dictatorship in order to avert catastrophe, while poverty and stagnation are rife all over this country, German music lovers in record crowds are flocking to the festspielhaus built by Richard Wagner on the "Sacred Hill" of Bayreuth.

Not only is every seat sold for every performance but hundreds of persons are being turned away and crowds collect wherever the existence of spare tickets is suspected.

This is the first festival since the death of Siegfried Wagner, and the second since Cosima's demise. New masters are in control. Winifred Wagner (Siegfried's widow) is the business head; and Wilhelm Furtwängler guides Bayreuth's artistic destinies. With Arturo Toscanini, Furtwängler shared conducting honors of the first three productions, Tannhäuser, Parsifal, Tristan.

Tannhäuser, under Toscanini, opened the festival and prodigally rewarded those who retain their Bayreuth faith. The orchestral tone and volume were even more opulent than last year, and Toscanini's broad and authoritative tempi, his fidelity to style, and his powerful development of climaxes, thrilled the listeners to the quick. The title role of Tannhäuser this year was intrusted to a most

worthy interpreter, Mauritz Melchior, who seems destined to prove that the great age of Wagnerian singing is not dead. Maria Mueller as Elisabeth was tuneful and beautifully pictorial, while Josef Manowarda, of Vienna, as the Landgrave, revealed the finest bass voice on the German stage of today. One of the features of the production was the wonderful choruses trained by Hugo Ruedel. Scenically the stage represented the last effort of Siegfried Wagner.

The Parsifal of 1931 opened a New Epoch in Bayreuth history, for Carl Muck, its conductor for generations, has been replaced by Toscanini. It is difficult to describe Toscanini's Parsifal. Its wholly inward qualities defy analysis. It makes not the slightest concession to the merely theatrical, or to the superficial listener. Toscanini strikes the true note of consecrational solemnity which seemed realizable only in Bayreuth. Again the choruses were overwhelmingly important and scored individual and striking triumphs. Especially the skillful placing of the distant choirs secured its maximum effect. The episodes of the Flower Girls were marvels of detailed perfection.

Ivar Andresen as Amfortas, and Fritz Wolf as Parsifal, were of truly Bayreuthian quality but the remaining cast, including Elisabeth Ohms, gave occasion here and there for adverse criticism. Siegfried Wag-

ner's old scenery was used unchanged. All but the second act pictures were badly antiquated.

The first performance of Tristan signalized Furtwängler's entry in the Bayreuth arena. Last year Toscanini conducted, and (Continued on page 25)

Toscanini to Conduct Wagner in London?

LONDON.—The success of the season of Russian opera under Sir Thomas Beecham recently held in London has emboldened the organizers to arrange for another similar season in May and June of next year. And Sir Thomas Beecham has another surprise up his sleeve: when conducting at the present Salzburg festival he hopes to make arrangements for a great Wagner Festival in London, which would include the Ring cycle. He has already invited Toscanini to conduct some of the performances. J. H.

Beecham to Conduct at Salzburg

SALZBURG.—Sir Thomas Beecham has accepted the invitation of the Salzburg Festival authorities to conduct the Vienna Philharmonic Orchestra in the tenth and last orchestral concert of the festival. In Vienna much regret has been occasioned by the an-

Yeatman Griffith's Summer Course Extended a Week

It is interesting to note in these times of depression that Yeatman Griffith, noted vocal pedagogue, not only has been holding one of the most successful summer master classes he has ever had at his New York studios (his twentieth) but the demands for his time have forced him to continue the class for an additional week. The course was originally scheduled to run from June 15 to August 1, but was continued until August 8. This has been one of the most outstanding courses in the career of this pioneer conductor of summer vocal master classes. Artists, teachers and students from many parts of the country enrolled. The New York studios will re-open on September 15.

ouncement that Arturo Toscanini will not be able to conduct the concert on August 26 owing to unforeseen circumstances. Franz Schalk, director of music at the Vienna State Opera, will take his place. The program is announced to include Beethoven's fourth and Bruckner's fifth symphonies. M.

MUSICAL CELEBRITIES RETURNING FROM EUROPE ON THE S. S. BREMEN



Bain News Service photo

ARRIVING IN NEW YORK.

Left to right: Leonard Liebbling, Leopold Godowsky, and Berthold Neuer.



R. Fleischhut photo

ALL FOR NEWS.

Latitude and Longitude something or other. Leonard Liebbling, editor in chief of the MUSICAL COURIER, tracks down five eminent musicians and subjects them to a collective interview. They are, left to right: Frederick Stock, Albert Coates, Josef Hofmann, Lea Luboschutz, and Leopold Godowsky.

Cleveland's Open-Air Music Festival Draws Record Throng

18,000 Persons Pay to Hear Aida on Opening Night—Chorus of 800, Ballet of 100, and Noted Stars Participate—
Other Operas of the Week Also Attended by
Large and Enthusiastic Audiences

CLEVELAND, OHIO.—In the immense Stadium erected by the city of Cleveland on the lake front, there has been made possible the presentation of open-air grand opera on a really grand scale, more elaborate in many of its details than has ever been undertaken elsewhere, and owing to the great seating capacity making possible a democratic range of prices unlike any ever before offered to patrons of opera. Twenty thousand seats were arranged with perfect view of the vast stage, the choicest ones selling for \$3.00 (a few in special boxes priced at \$5.00) and the less expensive ones graded down to the modest sum of twenty-five cents. On the opening night 18,064 of them were filled. On a showery night the lowest number was between 8,000 and 9,000.

The Cleveland Open-Air Opera Festival has been both a civic and artistic success. Guy Golterman, long-experienced in the St. Louis summer opera seasons, was made director. Dr. Ernst Lert, former stage director at the Metropolitan Opera, was secured

in the same capacity for Cleveland. Lawrence Higgins was put in charge of stage settings and costuming. The financial side of the undertaking was sponsored by the Cleveland Press, popular evening newspaper, and to its "Press Milk Fund" will be given all profits accruing from the performances, a fund that provides milk for under-privileged school children.

A chorus numbering 800, and a ballet of more than 100, rehearsed for weeks, the former under the direction of Giacomo Spadoni, of the Chicago Civic Opera Company, and the latter under the training of Rita de Le Porte, of the Metropolitan. Twenty guest stars were booked for important roles, and local artists engaged for smaller parts.

The enterprise, regarded from a civic standpoint alone, proved of the greatest educational importance to the city. From the artistic side it meant enjoyment of the great dramatic music of the world under al-

(Continued on page 23)



R. Fleischhut photo

MUSIC IN MID OCEAN.

The picture, taken on the captain's bridge, shows (top row) left to right: Edgar Speyer, Leonard Liebbling, Mrs. Sanner, Frederick Stock, Captain Hagemann, Albert Coates, Josef Hofmann, Mrs. Neuer, Mrs. Stock, Lea Luboschutz, Mrs. Hofmann, Elizabeth Rosenberg, Rosalie Stewart, Louis Matson (Asst. Manager, Philadelphia Orchestra), Berthold Neuer, Leopold Godowsky, W. A. Clark, Jr. (guardian angel of the Los Angeles Orchestra) and Judge Sanner.

"THE world is returning to a state of normalcy—and its music is showing it." That observation came from Frederick A. Stock, conductor of the Chicago Symphony Orchestra, upon his return from Europe to take up the work of his twenty-sixth anniversary year as leader of the orchestra.

Music always reflects the times, according to Mr. Stock. When times are harmonious, music is harmonious. When times are discordant and unquiet, there is discord and unrest in music. There has been much of those qualities in the music composed since the World War, just as there has been nervousness in painting and all forms of art.

"But now we are coming away from after-war influences," said Mr. Stock. "The music being composed now is returning to harmony. It is a hopeful sign."

"The present trend," he resumed, "indicates that we are pointed away from confusion, toward a calmer state. Conditions of life in general are assuming a more moderate trend."

"Europe and the world are solving their post-war troubles," he said. "A spirit of harmony and international co-operation is abroad. It is showing itself in increased harmony in musical compositions—and also in increased internationalism in the new music written."

"It always used to be held that music had to be nationalistic to succeed. But now we find a great many things with decided leanings toward the international."

Speaking of harmony again, he made it clear that the harmonious trend of the new music is not merely the outgrowth of the international political spirit. It reflects, he repeated, the calmer, less hectic lives of peoples in the mass.

Another subject was much in his mind—a way by which he believes American composers should be encouraged.

"When contemporary European productions are genuinely important we should play them here," he said. "But when we are choosing between not very important American and European things of substantially equal merit I believe we should use the American."

"My idea is not in the least against Europe and its music. It is to encourage Americans. Why play things from abroad when we have neglected equally good productions of this country? By using the works of young Americans we shall encourage them. That is the way by which we can hope to bring out great masterpieces in the future. If all the American conductors would follow such a principle it would make a tremendous difference in American music."

The policy of encouraging composers of the United States has long been followed by Mr. Stock.

A word or two regarding the history of this conductor of one of the world's greatest orchestras may not come amiss at this point.

In the barracks of a German fortress near Cologne, Frederick August Stock, first received from his father, Bandmaster Carl Stock of the Prussian army, the rudiments of his art. At the age of four, young Stock began to play on a violin, miniature in size, under the able guidance of his father.

He shunned the customary lures of boydom for the more interesting conversation of his father's musician friends who congregated at the home of their band leader. Here he became imbued with the musical lore of his country and of the world; an interest and love of the finer things in music became a second nature for the impressionable boy, a silent and absorbed witness at these frequent gatherings.

Carl Stock, with pardonable pride, took his boy, at the age of eleven, to his band rehearsals where a new vista opened before the youth. It was at one of these rehearsals, during the brief absence of his father, that the baton was placed in the hand of Frederick and he was urged to try his hand at conducting. To the astonishment and delight of the band players, the boy, in spite of a trepidation as to whether the march ended on the first or last beat, led the band through the composition. Thus was his future forecast in the band-room under the grim shadow of fortress bastions.

Considering the musical environment in which he lived, it is not strange that Frederick Stock entered the Cologne Conservatory at the age of fourteen. Here he studied the violin under Jaffa; theory and composition under Franz Willner, Zollner, Gustav Jensen and Humperdinck; here he was a classmate of Willem Mengelberg.

Graduated in 1887, he became a member of the Cologne Municipal Orchestra where he was discovered by Theodore Thomas eight years later. The years spent with this orchestra had broadened the young musician, given him a wider scope, and increased his vision and understanding of the art of music. As the Cologne orchestra also played for opera performances, this phase opened to the young man.

In Cologne he played the First and Third symphonies under the leadership of the composer, Brahms. He played under Tchaikowsky, whom Mr. Stock remembers as a

pensive, melancholy man; "the kindest man I ever knew," he says. One of Mr. Stock's most inspiring experiences in that period of his life was when the fiery and electrifying Strauss came to conduct his interpretation of "Don Juan." In Cologne, he also met Sgambati who also came to conduct the orchestra.

Frederick Stock believes that the training in orchestral playing and conducting in opera is most essential to the career of a conductor. He says, "the best musicians and conductors are made in the orchestra pits of opera houses."

Immediately on hearing Frederick Stock play, Theodore Thomas, then conducting concert series in the old Auditorium in Chicago, desired to acquire this talent for his orchestra. He at once invited the young violinist to visit the United States and to become a member of the Chicago organization. In the fall of 1895 Frederick Stock joined the Thomas orchestra and rapidly became an asset of the highest value to that body of musicians.

These were in the early days of the Theodore Thomas orchestra, now the Chicago Symphony Orchestra, when from one year to another no one knew whether the band could continue. Deficits were staggering and keeping the orchestra alive was one of the greatest problems of the venerable conductor.

Thomas was a convivial and jovial spirit on occasion. He was prone to indulge in festive supper parties, and always drank a bottle of champagne either before or directly following every concert he gave. One favorite story told about him comes from his purchasing a wig. Because of drafts in the Auditorium he decided to adopt a wig. Appearing before his men for the first time with it on, he said, "Gentlemen, laugh once. Laugh loud. And that is all."

Advancing under the friendship of Thomas, young Stock gradually took over some of the duties and tasks of his leader. At first he accompanied the soloists, later he conducted the orchestra on its out-of-town engagements. Theodore Thomas had great hopes and faith in the ability of Stock. As a mark of esteem and respect to his protégé Thomas, in 1903, conducted Stock's "Symphonic Variations." Other compositions from the pen of Frederick Stock include a Symphony in C minor; Symphonic Waltz; Overture, "Life's Springtide"; Overture to a Romantic Comedy; Symphonic Poem; "Eines Menschenlebens, Morgan, Mittag und Abend"; Elegy; Symphonic Sketch, "Ein Sommerabend"; Improvisation; Festival Prologue; Festival March; Concerto for Violin; Concerto for Violoncello; March and Hymn to Democracy; Rhapsodic Fantasy; Psalmic Rhapsody for Tenor, Chorus and Orchestra, works for chamber music, songs and various arrangements.

His latest composition was completed this year. It was a Concerto for Violoncello

dedicated to the principal 'cellist of the orchestra, Alfred Wallenstein, now a member of the New York Philharmonic orchestra.

Mr. Stock was a staunch friend and comrade to Thomas during the period when the foundations were being laid for the Chicago Symphony Orchestra as it is today. Thomas' dreams of a permanent home for his orchestra were realized but a few weeks before he relinquished the baton of leadership, and died on January 4, 1905.

Frederick Stock, then only thirty-two years old, took up the work of his friend, carrying on the Thomas traditions, plans and aspirations. It had been the founder's desire that the mantle of conductorship should fall on the shoulders of Stock; time has proved that the desire was well founded for today the Chicago Symphony Orchestra has reached an eminence aspired to by many, but equalled by few.

Because the harassed soul of Charles Norman Fay received a bit of cheer from the music of Theodore Thomas' orchestra back in August 1877, as it played at the old Exposition building on the Chicago lake front, today the Chicago Symphony Orchestra lives well housed, well founded and superbly led. It was during the parlous times of a railroad strike that Mr. Fay was unexpectedly called to Chicago. Out for a breath of air, he heard the sweet strains of the Thomas orchestra playing one of its Garden Concerts; he never lost contact with the purveyor of that music.

Years passed, Thomas met rebuffs on every side; the public did not respond to his music, but treated him as merely "another" entertainer. In 1889 C. N. Fay met Thomas in New York. The orchestra was to disband, Thomas had no place to go. Despondent, discouraged and disheartened, he looked upon his life as a failure; not so, however, his friend Fay. To this man came the inspiration of bringing this "grand old man" of symphonic music to Chicago, where he could found a permanent orchestra—where at a future, unseen date he would make of the western city one of the leaders in the musical world.

According to Philo A. Otis' history, "The Chicago Symphony Orchestra," Thomas said to Fay, "I would go to Hell if they gave me a permanent orchestra." Fortunately he was not put to this extremity. Fay immediately launched the project of organizing and financing the orchestra in Chicago.

By means of personal solicitation and much hard labor fifty of the leading citizens of the city were persuaded to finance the project for a period of three years. After considerable preliminary work on Thomas' part, he gathered his orchestra together. They presented the first concert on Friday afternoon, October 16, 1891. For forty years they have continued this custom.

The three-year probationary period was

artistically successful, but rather painfully lacking in financial return. Despite this fact it was decided to carry on. The public proved apathetic, with the exception of a few music lovers who were in constant attendance. These few friends formed the nucleus of a later general popularity.

For the first six or seven years expenses and income raced neck and neck, with expenses the chronic winner at the end of the year. These were years filled with heartaches, disillusionment, minor and major obstacles met one by one. Here and there an outstanding artistic triumph gave heart to those who worked so mightily to make the Chicago Symphony Orchestra a dominant factor in musical circles.

A list of ardent workers would contain such famous names as Fay, Otis, McCormick, Glessner, Kohlsaat, Hamill and others all of whom proved steadfast friends to Thomas and his orchestra. The aid of these men enabled the concerts to continue in the face of steady financial loss; their time and energy provided the fuel on which the spark of genius fed.

Otis says, "... the orchestra, now in its fifth season, has been supported by approximately sixty men and women whose contributions will aggregate nearly \$184,000 at the close of the present season, ..." thus did a minority build for a majority of later years. In order to augment its slender resources, the orchestra played for the visiting opera companies. It made many trips out of town, and in other ways garnered revenue enabling it to continue. In the midst of such financial chaos Frederick Stock joined Thomas as a viola player in the orchestra.

The beauty of the concerts and the indomitable spirit of its founders gradually had its effect on the general public. Attendance increased, public support lifted the burden somewhat from the faithful few, giving Thomas and his friends some hope for the future.

At this time the concerts were being given in the Auditorium. Due to its great size it proved practically impossible to develop advance season ticket sales. Patrons felt it useless to buy tickets in advance when they well knew that they could purchase them immediately before the concert. An advance sale was mandatory, ergo the need for a smaller house became the most important factor to the management. From this need the idea of building and owning its own hall arose.

From a nebulous thought, the idea grew, was taken in hand by various members of the Orchestral Association, recently formed to govern the orchestra and its affairs, and ultimately culminated in the purchase of a building site. Bryan Lathrop, one of the trustees, negotiated the purchase of a plot of ground on South Michigan Avenue, at that time the site of a livery stable. Today Orchestra Hall, the home of the orchestra, stands on that lot, passed by over two hundred thousand citizens daily.

It was at this time that the strength of public opinion and assistance was realized. Upon an appeal being made by Charles Fay, assisted by the newspapers of the city, contributions poured into the orchestra offices. Sums ranging from ten cents to \$25,000 were contributed. In all there was a total of 8,067 pledges, amounting to over \$408,000 donated for this cause. In view of the generous public support, the trustees went forward with the plans for the hall. On Wednesday evening, December 14, 1904, Orchestra Hall, the permanent home of the Chicago Symphony Orchestra, was dedicated to the furtherance and development of musical attainment in Chicago. Theodore Thomas had found his home at last.

Then came a staggering blow. Just as he had reached his goal, his life-long dream realized, Theodore Thomas died. Less than a month after he witnessed the culmination of over a decade's striving he was called upon to relinquish the baton of leadership, close the book of scores and to leave to a successor the task of carrying on the ideals, aspirations and dreams closest to his heart.

It thus came about that one of the first concerts given in Orchestra Hall was for the purpose of honoring the memory of Theodore Thomas, pioneer in American music.

Seven days later Thomas was followed in death by Charles Davidson Hamill, prominent member of the board of trustees, and long a trusted friend of the orchestra.

Left without a conductor, and deprived of one of its strongest adherents, The Orchestral Association was shaken to its foundations. Four months passed during which time the search for a suitable conductor was carried to the four corners of the earth. Lost without their leaders, the orchestra again turned to him for guidance. Prior to his death Thomas had directed that his assistant conductor, Frederick A. Stock, be given the task of carrying on in his stead. In April, 1905, it was decided to follow the founder's advice; and Frederick Stock became permanent conductor of the orchestra.

Thus, though no longer in the land of the living, Thomas kept his hold on the orchestra. (Continued on page 24)

FREDERICK A. STOCK AND THE CHICAGO SYMPHONY ORCHESTRA

By Raymond H. Carroll

Philadelphia Orchestra Summer Concerts Continue to Please

Ormandy Concludes Term as Guest Conductor — Van Hoogstraten Conducts Week's Programs — Braslau Soloist

PHILADELPHIA, PA. — After Saturday night's record-breaking audience at Robin Hood Dell, when the inimitable Hall Johnson Choir was given such a tumultuous reception, Sunday evening seemed quite calm. However, the audience was in the mood to appreciate Mr. Ormandy's exceptional reading of Schubert's Symphony No. 7, which was followed by the Air for the G String and the Gavotte from the Seventh Violin Sonata by Bach, Eine Kleine Nachtmusik by Mozart and overture to Rienzi by Wagner.

Mr. Ormandy concluded his term as guest conductor on Monday with a program made up of Brahms' Symphony No. 4, Caucasian Sketches by Ippolitoff-Ivanoff, Blue Danube Waltz by Strauss and Espana Rhapsody by Chabrier. After the concert Mr. and Mrs. Ormandy were honor guests at the first of a series of receptions, for specially invited guests, to be given during the summer for the visiting conductors at Strawberry Mansion by the Philadelphia Bureau of Music, Mrs. Abbott, director.

Willem van Hoogstraten inaugurated his term as the second guest conductor with the orchestra this season, on Tuesday, offering a program made up of the overture to Flying Dutchman by Wagner, Francesca da Rimini fantasy by Tchaikowsky, Passacaglia by Bach-Respighi, and Brahms' Sym-

phony No. 2. The program was enthusiastically received.

The weather interfered again on Wednesday evening. However, the program went on, consisting of Beethoven's Eroica Symphony, Delius' On Hearing the Cuckoo in Spring, Strauss' Til Eulenspiegel, Wagner's prelude to Lohengrin and Chabrier's Espana Rhapsody.

On Thursday evening Sophie Braslau, contralto, appeared as soloist with the orchestra, singing Bruch's Aus der Tiefe des Grauens and an aria from de Falla's El Amor Brujo, her beautiful, rich contralto being particularly effective in these two numbers. The Benvenuto Cellini overture by Berlioz and Fetes by Debussy completed the first half of the program. The symphony for the evening was Sibelius' Symphony No. 1.

On Friday Mr. van Hoogstraten gave a Wagner-Brahms program. The Wagner group contained four excerpts from his operas, Preludes to Parsifal, Daybreak and Rhine Journey, Waldweben, Prelude and Love Death from Tristan and Isolde. Brahms was represented by his Symphony in F.

Saturday Mr. van Hoogstraten opened with Berlioz' Symphony Fantastique, following this with Firebird Suite by Stravinsky, Triana by Albeniz, and Johann Strauss' Tales from the Vienna Woods. M.

MUSIC drama can never be living, nor truthfully sung, unless the drama itself be adaptable to action and rhythm (for the sake of the composer) and capable of lending itself to expression of sentiment, which is the true material of the singer's art. Without these qualities an opera will always appear out of proportion and lacking in living qualities. This was the condition of the melodrama in Italy at the middle of the seventeenth century.

After the opera, which had originated as a noble art, was made into a spectacle for the public in 1637, everything connected with it soon became a great commercialized industry. Each theater had its own composer, poet and singers, but having obtained their post by means of influence, these were sometimes the most inferior talent.

Especially was this true of the dramatists or poets, who, without either education or genius, catered to a vulgar public taste for the spectacular, using as model the poet Cicognini who had been the first to introduce exaggeration and absurdity into the melodrama. The scenes and action were distorted and unreal, always containing, however, something startlingly unusual to draw the attention of a popular audience. Laying aside all the regular forms of tragedy, the melodrama became the grounds for the most capricious, bizarre and fantastic action.

An illustrative example may be found in the opera *Infante Nero*. A scene is laid in hell. Innumerable damned spirits writhe in torment, while others dance about with fire coming out of their nostrils. Suddenly a huge monster appears as large as the entire stage. He opens his mouth and in it is seen Pluto seated upon a throne of fire and serpents, singing a bass aria accompanied by a great display of fireworks. Cupid appears, and, after a duet with Pluto, tries to run off, but two devils catch him by the leg. He escapes, shooting them with a dart, upon which they gradually turn into smoke. The monster begins moving slowly forward towards the audience, and just as the people begin to be horrified, it is transformed, as by magic, into a multitude of white butterflies, which fly about the theater, sometimes allowing themselves to be caught by the ladies and gentlemen present. Such performances naturally caused great enthusiasm.

The stage craft and machinery must have been indeed far advanced to be able to introduce such effects as these, as in fact they were. Servandoni and Bernino were the two greatest scenic painters and stage masters, being also architects, sculptors and painters. In one of Bernino's inventions, the inundation of the Tiber, a mass of water was seen to come in from the back of the stage, gradually approaching the orchestra and washing down everything that im-



PIETRO METASTASIO, the great Italian dramatist and poet, whose new ideals of drama made possible the more melodious music. Of him it was said: "Gods and devils were banished from the stage when poets learned to make men speak with dignity."

peded its course, until at last the audience, believing the inundation to be real, was about to rush from the theater.

It was considered nothing for an opera to have a cast of 1,000 people, for great bear hunts, cavalry charges, ships traversing the ocean, all sorts of animals. The most difficult inventions, such as globes suspended in the air, breaking up into smaller globes, chariots in the clouds, and all manner of fairy tale material were also popular. Servandoni painted a scene in the Italian opera

THE HISTORY OF THE ART OF SINGING

By Dorothy Fulton Still

CHAPTER VI

The First Decline and Reform of the Melodrama

[The first chapter of this instructive series of articles was published in the issue of July 4 and this, as well as the subsequent chapters have aroused unusual interest. In the seventh chapter, to be published next week, Mrs. Still writes about "Singers of the 17th Century and Their Art."—Editor]

at Dresden so large that 400 mounted horse-men were able to manoeuvre with ease.

Aside from these extravagances, the poets were in the habit of introducing comic characters at the most tragic moments, in order to divert the audience. All intimate interest was lost, and the drama was carefully designed to amuse the mind, please the eye with a lavish display and the ear with astounding vocal feats. The musical drama was first intended to have no greater audience than 1,000, so that the words could be understood. Later the Farnesino Theater at Parma accommodated more than 50,000.

Composers of lesser note aided these gigantic effects by an extravagant abuse of imitative music, or orchestrations, which endeavored to describe the words with which they were combined. At the word "canon" a loud crash was to be given; a bird mentioned, and the imitation was attempted in the orchestra, regardless of the dramatic sense of the scene.

There is no weapon so strong as ridicule, and we find an interesting and curious book written against the abuses of that day by Benedetto Marcello, a Venetian nobleman, composer and poet. Marcello entitled his work, *Teatro alla Moda*, and through it points to all the deficiencies and exaggerations of the melodrama, in the most merciless, ironical and satirical manner. I shall give a rough translation of some of the parts, sufficient to give an idea of the whole. It is written in the form of satiric advice to



ALEXANDER SCARLATTI,

from a contemporaneous sketch owned by the author. Composer of one hundred dramatic works as well as other vocal music, Scarlatti ranks first among the great musicians of his day, not only for his melodiousness, but because he founded the Neapolitan school.

poets, composers and singers, their mothers, protectors, etc. Beginning with the poet, he says:

"The poet's education must never include any of the old Greek and Latin authors—for the good reason that the ancients never read any of the modern works. In fact, the poet must always say that he never studied either literature or poetry, but that he was strangely drawn to the vocation of poet led only by genius.

"In writing the libretto, he must not interest himself in the ability of the singers as actors, but rather ascertain whether the theater be provided with a good bear, lion, nightingale, thunder, lightning and earthquakes. The poet should seek to dedicate his libretto to some great personage, preferably rich, and end a lengthy dedication very humbly by saying that he 'kisses the flea that hops on the foot of his excellency's dog.'

"He must begin by explaining the three great points of a great drama—the place, time and action. The place signifying in such and such a theater, the time from two to six A.M. and the action the ruin of the theater manager. The incidents of the drama must be dungeons, poisons, daggers, earthquakes, bear hunts, etc., all of which are very exciting to the popular audience.

"The drama must end with the usual chorus in honor of the sun, the moon or the manager.

"The composer must never study composition, poetry or instrumentation, as it might take away from his genius. The airs of the

opera must all be of the same material, such as long runs, held notes and repetitions of insignificant words such as 'amore, amore,' 'Europa, Europa,' etc. He should always keep before him a memorandum of different ways to end an air; this will keep him from using too much variety.

"The director will bring some of his friends to play in the orchestra, giving them the double bases or violin, cello (as being useless instruments).

"He must be very humble to all the singers, never criticizing them, remembering that on the stage not one of them is lower in rank than a general or a king.

"The singers must, under no circumstances, practice a 'Solfeggio' under penalty of acquiring good intonation, which is



BENEDETTO MARCELLO,

a Venetian nobleman, composer and poet, who sought to improve the music drama of the seventeenth century. As a composer his music contained new and beautiful ideas of expression; as a reformer, he wrote the famous satire on the theatre of his day, called *"Teatro alla Moda."*

wholly useless in modern singing. At rehearsals he must always complain of his part, and standing with one hand in his waistcoat and the other in his pocket, never allow a syllable to be heard.

"Regardless of whom he is talking to, he must keep on his hat, saying that he fears catching a cold. Nor must he ever bow his head, remembering the kings, princes, emperor whom he represents. While singing he must take care that the audience does not take the opera seriously.

"He must bow to his friends out in the boxes, offer snuff to the other actors, and do everything in his power to show that he is 'so-and-so,' musico, and not really Prince Zoroastro, whom he represents.

"The prima donna's greatest duties are to squeeze money out of her manager and have the contract always written 'one-third more salary than received.' She must also select a 'protector' whose duties are to attend her at all times, pay her expenses, and in traveling to take care of and feed her cat, parrot, owl, and female dog about to have puppies.

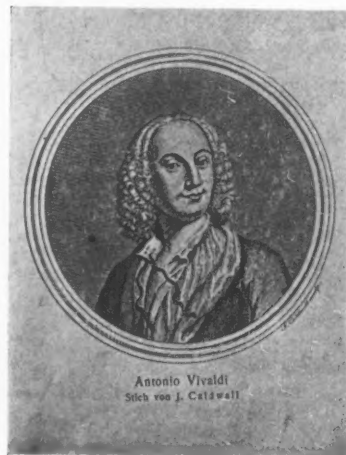
"She may have a music master teach her airs, but some family friend, such as her doctor or lawyer, should teach her how to move her arms, turn her head and use her handkerchief; never, however, telling her why, for that would only confuse her."

When an art makes itself the subject of ridicule, it is not long before a reform is begun. Even before Marcello's satire, a new race of dramatic poets began to give excellent material for a new type of music drama. They used more rational incidents, no longer taking their subjects from mythology or fairy-tales of the middle ages, but rather sought to arouse the feelings by an interesting story, which touched the heart instead of dazzling the eye, and which was reasonable instead of absurd. The musical historian, Arteaga, said, "Gods and Devils were banished from the stage when poets learned the art of making men speak with dignity."

The serious scenes were also cleared of comic characters which found their way legitimately into comic opera. The name of Apostolo Zeno ranks first among these new poets until his superior, Metastasio, overshadowed him.

Among the composers who began adapting their music to suit the more refined and noble drama were Marcello, Vivaldi, Caldara and Lotti in Venice and Alessandro Scarlatti in Naples—each of whom wrote from fifty to one hundred truly great operas apart from a great number of oratorios and cantatas. Their music is flowing, vital, melodious and paved the way for the Neapolitan School of the eighteenth century.

(Note:—Unfortunately, the greater part of the music of the seventeenth century has been lost, due to the fact that very little of it was printed, but musical libraries in Italy



ANTONIO VIVALDI,

who, along with Marcello, Caldara and Lotti, made the pompous Venetian operas truer and more flowing.

still have many interesting manuscripts, particularly the library Marciano in Venice. A few of the airs have been published but they are by no means the finest. A great interest, however, is beginning to awaken in the music of that era, so long neglected.)

(To be continued next week.)

Interesting Additions to Leeds Festival

LONDON.—A number of items of special interest have been added to the arrangements for the famous Leeds Triennial Festival, to be held this year from October 7-10. Much is expected from the first performance of a new choral work by William Walton, entitled *Belshazzar's Feast*, which will be conducted by Malcolm Sargent. Sir Thomas Beecham will conduct the first performance of Frederick Austin's *Pervigilium Veneris*, and Eric Fogg's new choral work. The Seasons, to words by William Blake, will be given under the composer's baton.

Brahms' *Alto Rhapsody*, with Astra Desmond as soloist, is an important addition to the festival program, as already announced in these columns, the other major choral works to be given during the festival are Handel's *Solomon* and four very diverse masses—Bach in B minor, Cherubini's second Mass in D minor, Berlioz' *Messe des Morts*, and Delius' *Mass of Life*. J. H.

In Next Week's Issue

THE AGE OF WAGNER

By Frank Patterson

Also continuing the present series of articles on

THE HISTORY of the ART OF SINGING

by Dorothy Fulton Still

Zlatko Baloković Enjoying Himself on Round-the-World Yacht Cruise

Distinguished Violinist, With Mme. Balokovic, Circling the Globe, and Fulfilling Engagements en Route

[The following is a news story from Australia concerning Zlatko Balokovic, noted violinist, who, with his wife, Joyce Borden Balokovic, is sailing around the world in the "Northern Light," their schooner yacht. They are now at the Antipodes, where Balokovic is concertizing with his usual success.—The Editor.]

SYDNEY, AUSTRALIA.—After an adventurous voyage across the Pacific in his own

concert, arousing the most enthusiastic acclaim of a huge audience.

Of course, if we develop many more pilots like Wing Commander Kingsford-Smith, the day may come when concert artists will make non-stop airplane flights from one con-

teen men; but they proceeded in leisurely fashion, cruising among the Marquesa Islands, stopping off for a week here and a day or two there, being entertained by chiefs and governors and studying the native music of the islanders. They bought pearls from divers, swam in caverns under the earth, hobnobbed with cannibals, visited the leper settlement of Atuona where Gauguin died, ate raw fish and liked it.

And with two months' experience behind him, Balokovic now claims that mid-ocean is the best place in the world for an artist to practice. He put in from five to six hours daily at his fiddle, while Mrs. Balokovic as navigator charted the course, and Capt. Wil-

devised chair, strapped in, to offset the roll and pitch of the boat.

Twenty days after the ship left the Golden Gate behind, the Balokovics sighted the first land, an island of the Marquesa group. During the entire sea voyage up to then Balokovic said they had not seen a single ship, though they kept in touch with the invisible world by radio. Their sole visitors were sharks—the violinist shot one and hauled it aboard; sea-crows, which became the special pets of Mrs. Balokovic; and flying fish, one of which came aboard, bit the bo's'n in the toe, and was promptly fried for breakfast.

When his Australian tour is completed, Balokovic said he would again board the "Northern Light," to go on to New Zealand to give further recitals. These done, he will re-embark on the schooner, sail through the Torres Strait to Java, cruise for a while among the Dutch East Indies and Ceylon,



ZLATKO BALOKOVIC.

A wahoo! Yes, that's the poor fish's family name. Balokovic landed the big fellow with a rod and reel.

schooner yacht, "Northern Light," Zlatko Balokovic, internationally known violinist, has just arrived in Australia for a concert tour of the continent. The artist, who is also an expert seaman, sailed into Sydney harbor and three days later gave his first



Photo by Walter A. Scott

THE NORTHERN LIGHT

continent to another; and what high altitudes and all that will do to violins and other sensitive instruments will, no doubt, be something to write home about. But up to now, it's safe to say that Balokovic is the first virtuoso to do a trans-Pacific under his own sail.

It took the "Northern Light," a 140-foot, two-masted schooner with auxiliary Diesel engines, just about two months to cover the water between San Francisco and Sydney, carrying Balokovic, his American wife, Joyce Borden Balokovic, and a crew of six-

liam Paul, formerly skipper of Sir Thomas Lipton's Shamrock V, commanded the crew. His beautiful Stradivarius violin was carefully packed away in a specially constructed air-tight case, and he used for practicing, a hardly fiddle able to endure the onslaughts of trade winds and tropic heats. Even at that, as the schooner nosed her way through equatorial waters, the A-strings frequently melted under the artist's bow. His wife says he had to tie a bandanna about his head to keep the perspiration from wearing away the fiddle under his chin. He worked in a specially

Tillotson Artists Busy

Ellery Allen, costume singer, is spending the summer in Moultonboro, N. H., where she is preparing to give a New York concert early in the fall. She has several engagements to her credit, and will sing at the Larchmont Woman's Club, also at the Fall River Woman's Club and many others.

Albert Edward Ransome, tenor of the Metropolitan, sailed for Europe on July 9. He planned to sing in Germany, France and Italy. Miss Tillotson signed a contract with him just before he left and has assumed his management. He is one of the founders of the Montreal Opera Company, as is also Edward Johnson, tenor of the Metropolitan. Mr. Ransome has been engaged for several appearances next season with the company, alternating with Mr. Johnson. He will return to America in December, at which time he will give several concerts in the United States and Canada.

Frances Peralta, dramatic soprano, is summering in New York, preparing several new programs. She will have many concerts next season with Alda Astori, the young Italian composer-pianist, who is also under the concert management of Miss Tillotson.

Steel Pier Grand Opera Company Gives Lucia

Donizetti's Lucia di Lammermoor was performed on July 26 on the Steel Pier, Atlantic City, by the Steel Pier Grand Opera Company. This was the season's sixth presentation by this company in the Sunday afternoon Opera in English series. The cast included Leta May in the title role, Harald Hansen as Edgar, Mostyn Thomas as Henry Ashton, James Montgomery as Bucklaw, and Amund Sjovik and Dorothy Leary as Raymond and Alice. Stuart Ross was at the piano, and John Fisher furnished the flute music. The Steel Pier was filled

with an enthusiastic audience to hear this tuneful and familiar work.

The opera scheduled for Sunday, August 2, was Thomas' Mignon. Pagliacci will be performed August 9. Other operas announced for this season are: Traviata, August 16; Trovatore, August 23; Romeo and Juliet, August 30; Rigoletto, September 6; Tales of Hoffmann, September 12; and Faust, September 20.

Dr. Spaeth's New Venture

Dr. Sigmund Spaeth, who is spending the summer at his home in Westport, Conn., has found a new outlet for his musical abilities in the Country Playhouse, recently built by Laurence Langner as a dramatic center for the famous colony of artists and writers.

Having gathered together a remarkable company of professional actors, all residing in Connecticut at present, including such stars as Dorothy Gish, Rollo Peters, Romney Brent, Moffat Johnston, Fania Marinoff, Jessie Busley, Winifred Lenihan, A. P. Kaye and Frank Conlan. Mr. Langner promptly appointed Dr. Spaeth musical director, and engaged him to arrange incidental music for the opening performance of the melodrama, The Streets of New York.

This revival made an immediate hit, and is practically sure to be brought to New York in the fall, with the same cast. Dr. Spaeth not only introduced some authentic instrumental music of the decade before the Civil War (the play was first produced in 1857), but also inserted several old songs between scenes. Among these are the ancient comedy hit, Whoa, Emma, sung with great effect by Sam Wren; a charming duet, Love's Ritornella, presented by Mr. Peters and Miss Marinoff; Lulu is Our Darling Pride and A Starry Night for a Ramble, interpreted by Jane Alden; and Stephen Foster's fine song, Hard Times, Come again No More.



MME. BALOKOVIC taking her bearings.

then on to Bombay, and back through the Suez Canal to more familiar waters.

The ultimate port will be Eze-sur-Mer on the Mediterranean, above which in Eze village, the Balokovics have their home—the beautiful Chateau de la Chevre d'Or, which has become a meeting-place for such celebrities as Paderewski, Kreisler, Prince William of Sweden, Mary Garden, President Masaryk, Bruno Walter and Sir Austen Chamberlain. Here the distinguished violinist will rest for a while before beginning preparations for his European season. He is a great favorite in London, Vienna and Berlin where he has been heard repeatedly under the baton of Bruno Walter; in fact, so great is his European popularity that he has so far been unable to plan American winter tours because of insistent demands that he remain in the European capitals. Balokovic's Australian concert tour is booked by J. and N. Tait.

Dr. Spaeth found some of his best instrumental material in two old volumes which he picked up in an antique shop in Westport, including an overture, Cheer, Boys, Cheer, and an absurdly cheerful tune entitled The Fall of Paris.

The entire company were guests recently at the local movie theater, when Dr. Spaeth's short talkie, The Tune Detective, was shown.

Gebhard for New England Conservatory

A new member of the piano faculty of the New England Conservatory of Music is Heinrich Gebhard, well known as pianist, composer and teacher.

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IAN MCINTYRE

feeling of contentment and the desire to paint a beautiful vocal picture through the gifts of nature.

Anyone with a voice at all can learn to sing, but everyone is not endowed with the kind of voice that produces concert-hall, operatic, oratorio and Movietone artists.

Voice training today is a highly specialized technical subject, and a teacher should have many years of scientific research and study through modern teachings in vocal anatomy, voice production, artistry, speech and speech disorders, also an extensive knowledge of opera, oratorio, etc. The student, in his own interest, should be prepared to investigate the qualifications of the teacher before starting lessons. Names mean nothing; it is only knowledge that counts. New York is a musical center and there are many teachers of high standing, both of American and European reputation, whose sole aim is to train and improve the voice under scientific conditions. But, alas, there are also many so-called vocal teachers who, through lack of knowledge, ruin promising voices in their inception.

Many students take lessons from a so-called vocal teacher simply because his fees are small. They do not even question his professional standing, and all that appears to count with them is "fee." Clementi, the great Italian teacher, was once questioned about his fees by a lady who said that she could obtain lessons cheaper, and he immediately replied, "Madame, why would you be so foolish to pay to have your voice ruined when you can do it yourself for nothing?"

The voice, being a gift of nature, requires nursing and careful handling. It is just like a great machine that has to be assembled; the parts are there, but it takes an expert engineer to fit them together so that, when completed, a well balanced machine will perform its work with ease and perfection.

Therefore, my friends, if you wish to escape the many evils that generate in the

throat, go to a teacher who knows his business, and the result of proper scientific tuition will be worth the trouble and expense. Moreover, you will have nothing to unlearn, and an open future will lie before you.

Wurlitzer's Rare Violins

The Rudolph Wurlitzer Company of Cincinnati, Chicago, New York, Detroit, Los Angeles and San Francisco, has just issued a catalogue of the rare violins, violas, violoncellos of the seventeenth, eighteenth and nineteenth centuries to be found in the Wurlitzer collection. The book, now at hand and ready for distribution, is Part I and describes that portion of the collection up to \$5,000 in value, comprising fine specimens of the finest old Italian, French, German, English, Dutch and Spanish makers. Part II, which will be ready for distribution in December, will be descriptive of instruments, without price, and in addition will illustrate and describe many of the best known examples of Stradivari, Guarneri, Amati and other Cremonese makers privately owned in this country, with the names of their owners, measurements and history as far as known. Several chapters will be devoted to historical matter pertaining to the development of the violin in Italy from the middle of the sixteenth century to the death of Vuillaume, 1878. This represents the most comprehensive work of its kind ever issued and is the result of not a little research and labor dedicated to the subject in which the musical public the world over has ever had a deep interest.

The Bow Supplement, containing descriptions of many exquisite examples of Tourte, Peccatte, Eury, Henri, Vuillaume, etc., 1780-1880, will be ready shortly.

The book, which is in large form and printed on high grade paper, has 210 pages, and includes many beautiful photographic reproductions of some of the instruments listed. At the beginning of the book there is an introduction giving some details as to how the Wurlitzer collection was brought together and inviting all violinists, amateur and professional, and violin students to make full use of the facilities offered by the rare violin departments of the Wurlitzer stores.

The design of the catalogue is encyclopedic and a single item will be quoted in full so as to illustrate the method followed throughout:

"No. 6351. Nicola Bergonzi. Cremona, about 1740-50 (ex Erika Morini). Violins by this maker possess many of the good tonal qualities which are identified with the best Cremonas. This is a violin of lovely quality and ample volume. The varnish is a brownish-red color. The head is Italian of a slightly later period. Miss Morini, one of the best known of present day violinists, used it in many European tours, and we believe in her first and second American tours. Five thousand dollars. See page 14."

On page 14 photographic reproductions of the front and back of this beautiful instrument are shown.

This book may be purchased at a very reasonable cost from the Wurlitzer Company, and no ambitious violin student should be without it.

Hotel Maselynn an Ideal Resort

A Mecca for summer tourists from all over the United States is the Hotel Maselynn (formerly Churchill Hall), of Stamford-in-the-Catskills, N. Y. This fine old hostelry, of which H. H. Mase is the owner, is 1,800 feet above sea level, and offers health and recreation in the crisp, clear mountain air. Golf, horse-back riding, boating, swimming, fishing, tennis, baseball, dancing, motoring and driving are among the amusements available. Nearby is the Stamford Country Club, whose membership is open to Stamford's summer guests. The hotel offers a splendid cuisine and courteous and unobtrusive service from the hotel staff. Stamford is accessible by train, boat or

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In addition to its advantages, the Hotel Maselynn has an excellent orchestra which plays for both dancing and for concerts. The members are George Schminke, leader, who plays violin and bass viol; Maurice L. Parks, arranger and pianist; Basile Robertson, trumpet and banjo; Sidney N. Miller and Louis Rodger, saxophones and clarinets; and Herbert Woods, drums and percussion.

Braslaw Under Management of NBC Artists Service

Sophie Braslaw, internationally known contralto, has come under the management of NBC Artists Service which will direct her bookings in radio and concert.

Miss Braslaw will make an extensive American tour, beginning in October. Following this will come European reengagement.



Photo by Print

SOPHIE BRASLAW

ments to sing with the Amsterdam Concertgebouw Orchestra on its spring tour of 1932 and recitals and appearances with orchestra in various European countries. It is rumored that Miss Braslaw is contemplating a return to the operatic stage, which she abandoned nine years ago to devote herself exclusively to concert. It will be recalled that her association with the Metropolitan Opera Company was a brilliant one.

Miss Braslaw has appeared in concert in nearly 300 cities in the United States, in many of them several times. She has been selected as soloist a number of times by Toscanini and Stokowski, and has sung repeatedly with our leading orchestras. Among the festivals which have featured Miss Braslaw are Ann Arbor, Cincinnati, Evanston, Worcester, Spartanburg, Norfolk, Springfield, etc.

Only recently the contralto returned from Europe, where she appeared with great success under Willem Mengelberg with the Amsterdam Concertgebouw. She was immediately reengaged for the 1932 spring tour. De Tijd, Amsterdam, said of her singing: "We have never heard a contralto like this one. She possesses everything, voice, musical understanding, dramatic ability, temperament."

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Self-Cultivation in Music

By Edith Harcum

[The following is a radio talk made recently by Edith Harcum, head of the Harcum School, Bryn Mawr, Pa. This address was delivered on the Keys to Happiness Hour.—The Editor.]

What an interesting lesson you have had to-day! And such fun, wasn't it? Do you realize the possibilities which you have in the three chords Dr. Spaeth has given you? When you learn to play with those three chords a little, you will find that with one rhythm counting three, you have a waltz, make this a little slower and you have a lullaby or boat song or swing song. Then if you would like to play a military march, count four and give sharp accents. Play it more slowly and you turn it into a funeral march—and so with these three chords one could go on indefinitely with various types of pieces.

This is a large class with enormous possibilities. Through these lessons some of you will probably discover that you have unusual talent, but for the great majority whose talent is more limited, these lessons are a splendid opportunity for self-cultivation. They will develop your sense of rhythm, make your ear more sensitive to beauty of tone, develop your imagination and above all, make you more discriminatingly appreciative of music. To be sure, one means of cultivation is to sit and listen to good music on the radio, but I don't believe you can get real appreciation of music and love for it by merely listening. You must be expressing what you learn if you wish to get the richest pleasure from it.

I realize that I am speaking to a music class of varied interests and varied opportunities to practise. I have the same condition in my school. We have three distinct groups—the girls going to college with a strictly academic course, those going to college offering music as an entrance requirement, and then again, those taking a general course. This last group can naturally spend more time on music than the other girls, but what can be accomplished depends not so largely on other calls upon a person's time as on the individual urge to learn. I have found in my experience that however pressed for time a person is, if there is a real desire to know something about music, an amazing amount can be accomplished with short daily practice.

Just recently one of my students who was taking a particularly heavy college course came to me and said, "Mrs. Harcum, isn't there any possible way for me to take advantage of the music here?" So we decided that she would devote twenty minutes early in the morning to practising. Although the time was short, she used every one of the minutes to the best possible advantage for she brought to her work determination and a profound interest. At the end of the year she had not only completed her preparation for college and been accepted by Smith, but she had a little repertoire. She had memorized several Chopin preludes, some of the charming pieces from Schumann's Scenes from Childhood, and a simple but attractive Waltz. Besides this she had developed some ability for sight-reading and had laid a foundation for intelligent understanding of music—all in twenty minutes of concentrated effort each day. I notice that no matter how busy a girl is in school, she is happier, she is fuller of life and more eager and buoyant if music is a part of her schedule, and I am sure that this has been your experience even

in the short time you have been studying with Dr. Spaeth.

When you are tired of reading and worn out with people don't you find a sort of sweet relief in sitting down at the piano and picking out familiar melodies? For me, the piano is a safety valve. When I go into a home the first thing I am conscious of is the presence or the absence of it. With books and a piano the real home atmosphere is there.

I wish you great success and I know that with Dr. Spaeth as your inspiring leader you will realize that you have found the "Keys to Happiness."

King and Queen of Siam to Open Banff Festival

The King and Queen of Siam, appearing incognito as Prince and Princess Sukhodaya, will formally open the fifth annual Highland Gathering and Scottish Music Festival at Banff in the Canadian Rockies, August 27-30, with headquarters at the Banff Springs Hotel. The festival will be staged as usual under the patronage of the Prince of Wales.

Western Canada is largely settled by families of Scottish descent. Scottish pioneers cleared the land and helped greatly in the upbuilding of the Canadian Pacific Railway, which this year celebrated its fiftieth birthday. The Banff pageant will feature the bright tartans of the clans, the skirl of the bagpipes, old ballads and Jacobite songs and Highland dances. Delegate pipers from seventeen Highland regiments in the Dominion will compete for the E. W. Beatty Challenge Cup, and other music and dancing prizes will be offered. The provincial track and field championships of Alberta will be decided August 29. Four evenings of Scottish music will present Robert Burnett, Scottish baritone; Jeanne Dusseau and Mary Stewart, Canadian sopranos; and the members of the resident opera company at the Banff Springs Hotel. Two ballad operas dealing with Bonnie Prince Charlie will be presented—one entitled Prince Charming, with songs arranged by Dr. Ernest MacMillan, and the other Prince Charlie and Flora, with settings of Highland melodies by Dr. Healey Willan.

Stephen Deák Presents Programs

Stephen Deák, well known cellist and writer, faculty member of the Curtis Institute at Philadelphia and the Peabody Conservatory at Baltimore, has been a guest artist-teacher this summer at the Municipal University of Wichita, Wichita, Kan. July 20 Mr. Deák presented a number of students in a program of chamber music at the university. Mr. Deák spoke on the origin and characteristics of chamber music, and stressed its appeal as cultural entertainment. Music by Haydn, Mozart, Fitchenhagen and Goltermann was presented. The players were: Dorothy Martin and Frank Kessler, violinists; Lois Philipp, viola player; Eleanor Moore, Lois Ayres, Vance Beach, Julius Drossin, Margaret Hayes, Hershy Kay, Robert Robinson and Maxwell Sipple, cellists; and Matilda Gaume, pianist. The last number was Romance by Goltermann for eight cellos. An audience of 600 filled the auditorium.

Two evenings later another large audience gathered to hear a joint recital by Mr. Deák and Otto Fischer, pianist. Their program included sonatas for cello and piano by Handel and Rachmaninoff and Chopin pieces. Mary Osborn was at the piano for Mr. Deák. Program notes for both concerts were by Margaret Shanklin Deák.

Albert Edmund Brown Host to Press Club

Albert Edmund Brown, dean of the Ithaca Institute of Public School Music, was host to the Ithaca Press Club at its recent annual meeting. Don A. Johnson, director of the Empire State School of Printing, was elected president of the club. Other officers chosen were Roy G. Lafave, vice-president, and Glen A. Smith, secretary. The following were elected to active membership: Louis P. Smith, Roy G. Lafave, S. M. Woodside, Bristow Adams, Albert Edmund Brown, R. W. Sailor, Romeyn Berry, C. J. Haxton, G. S. Butts, A. W. Cochran, Roger Russell, Howard R. Waugh and C. R. Rosenberry.

Hempel at Ocean Grove

Frieda Hempel will sing at the Ocean Grove Auditorium on August 15. Other artists appearing there this summer are Frances Alda, Roland Hayes and Petro Yon. Miss Hempel spent the month of July at Loon Lake, in the Adirondacks, but has returned to New York to fulfill several concert engagements early in the season. She will sing at the New Waldorf-Astoria Hotel for the benefit of the New York Diet Kitchen on December 8.

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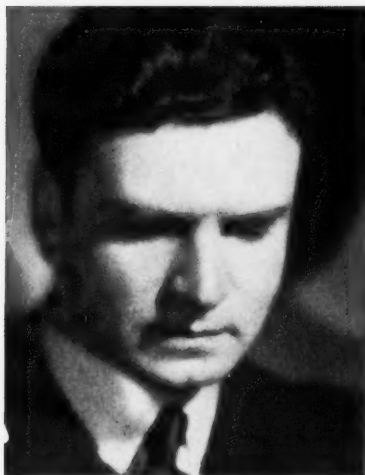
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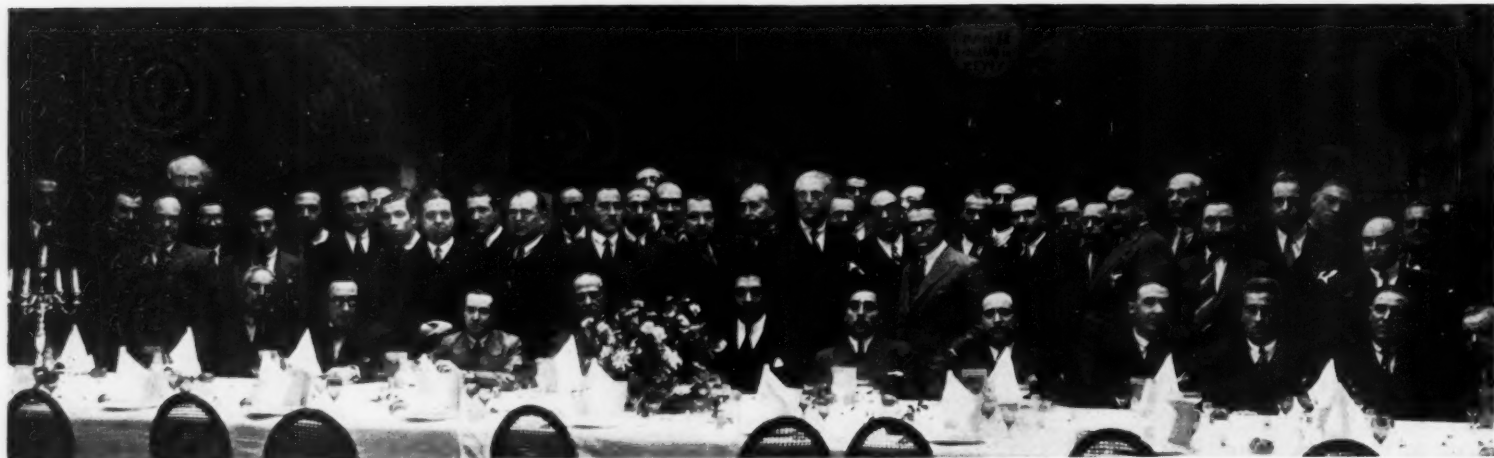
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Chicago's New Orchestra Increasing Its Popularity

Rudolph Ganz and Edward Collins Offer Rare Treat in Two-Piano Recital—Sylvia Tell Married—Conservatory, School and Studio Notes

CHICAGO.—The Sunday evening series of open-air concerts which Conductor Adolphe Dumont and his Chicago Philharmonic Orchestra are giving at Loyola University Stadium is proving highly popular and at each succeeding concert the audience increases in number and in enthusiasm. An unusually large audience listened to the program of July 26 and showed by its hearty applause the pleasure derived from the orchestra's fine performance of every number under the brilliant leadership of Adolphe Dumont. The orchestra, too, is continually showing improvement and no doubt before these open-air concerts are concluded Conductor Dumont will have molded together one of the finest orchestras of the country and one in which Chicago may justly feel proud. The remarkable progress already made speaks volumes for the ability of Adolphe Dumont and the enthusiasm and virtuosity of the members of this new orchestra.

Isador Berger, concertmaster, was the soloist, playing the first movement of the Tchaikowsky violin concerto in brilliant manner.

RUDOLPH GANZ AND EDWARD COLLINS

When two such artists as Rudolph Ganz and Edward Collins join talents the result is a two-piano recital of high order and a rare treat. Thus, on July 30, when these fine pianists appeared jointly at the Punch and Judy Theater, in the Chicago Musical College Summer Master School Recital Series, there was not one vacant seat in the charming theater and there was unstinted enthusiasm manifested after each number. Brilliant piano playing was set forth throughout the program in which there was complete unity of thought and aim. There were stimulating performances throughout the program of Sinding, Bach, Saint-Saens and Ravel numbers. Long live summer master schools when they bring recitals of such high calibre!

SYLVIA TELL WEDS

Sylvia Tell, internationally known dancer and head of the school of dancing at Horner Institution of Music, of Kansas City, and Wellington E. Ross, Jr., were married on July 23, at Grace and Holy Trinity Church

in that city. Mr. Ross is dramatic teacher at the same school. Mr. and Mrs. Ross stopped in Chicago on their way to the Black Hills, where they will spend the honeymoon.

ARTHUR BURTON TO VACATION

That well known voice teacher and coach, Arthur Burton, has closed his studios from August 3 to September 8 after busy winter and summer seasons. He and Mrs. Burton will spend the summer at Pottawattomie Lodge at Minocqua, Wis.

CHICAGO MUSICAL COLLEGE ARTIST STUDENTS

The recital of July 28 in the Chicago Musical College summer series was given by Emmy Brady and Eleanor Koskiewicz-Kauffman, pianists, pupils of Alexander Raab, and Robert Long, baritone, pupil of Graham Reed. Miss Brady showed herself a pianist of no mean ability in the Chopin Ballade in F minor, and Mrs. Kauffman proved unusually gifted and musically intelligent in two Chopin mazurkas and a Brahms intermezzo and two rhapsodies. In these students Mr. Raab has two worthy disciples who should shed added lustre on this eminent instructor. Mr. Long showed the result of the fine training he has received at Mr. Reed's hands in numbers by Schubert, Brahms, Dunhill, Chasins, Kramar and Bleichman.

JOHN SAMPLE STUDIOS

This summer season has found at the John Sample Studios a scene of activity as great as at the height of the winter season. The enrollment of private teachers and teachers from schools and colleges as far west as California has been larger than that of any previous summer. Among those who have come in for extensive summer work are: William Pilcher, of the University of Kansas, Lawrence, Kans.; Dorothy Locke, De Pauw University, Greencastle, Ind.; Linna Hunt, director of voice at Graceland College, Lamoni, Ia.; Morris Ruger, San Bernardino College, San Bernardino, Calif.; Dora Lyon, Miami University, Oxford, O.; Dorothea Kerr, Meadville, Penn.; Allan Faber Schirmer, Denison University, Bellevue, Ia.; Sara Lee, Louisville, Ky.; Paul W.

Riley, Battle Creek College, Battle Creek, Mich.; Ruth Rowland, State Teachers' College, Chico, Calif.; and Mary Cook, Mississippi State College, Columbus, Miss.

During August Mr. Sample is singing leading roles with the Cincinnati Opera Company, after which he will take a well earned vacation, reopening the studios September 7.

AMERICAN CONSERVATORY NOTES

The public school music department gave a recital at Kimball Hall, on July 25. Those taking part included Florence Braselton, soprano; Marion McSurely Schnoor, contralto; Emily Paul, pianist; Fritz Johnson, pianist; Sylvia Trilling, soprano; Rosalind Wallach, violinist; Ruth Snyder, soprano, a chorus and an instrumental ensemble.

Piano students of Josef Lhevinne and Silvio Scionti, voice students of Karleton Hackett, and violin students of Herbert Butler were presented in recital at Kimball Hall, on July 29.

A performance by members of the opera class under the direction of Edoardo Sacerdote was given at Kimball Hall on July 31. The Secret of Suzanne and the second acts from both Mignon and Madam Butterfly were heard.

Ruth McNeil, organ student of Emily Roberts, has been engaged as head of the organ and piano department of the State University of Mississippi, Oxford, Minn., for the coming season.

Voice pupils of Hulda Blanke, of the Conservatory faculty, were heard in an interesting recital in the Studio Theater, July 12.

Merle Maupin, student of Allen Spencer, has recently been engaged as organist of the Jewish Synagogue of Glencoe, Ill.

Fern Weaver, pianist, played a group of solos at the openhouse tea given July 19 for the summer school faculty and students at the Chicago University.

BUSH CONSERVATORY PRESENTS HERBERT MILLER

Bush Conservatory presented Herbert Miller, baritone, a prominent member of its voice faculty, in song recital, on July 28. Mr. Miller sang in his most artistic manner and won his customary well deserved success.

ELLEN KINSMAN MANN STUDIO NOTES

The Tuesday evening class-lesson and lecture-recital in the Ellen Kinsman Mann Studios are a feature of Chicago's summer music season.

Last week Mrs. Mann gave a talk on the Technic of Song Interpretation, which was followed by two groups of songs by Anita Foster, the young soprano who was with Mrs. Mann in Europe last season. This week the lecture was illustrated by Adeline Bullen and Edith Ellsworth, both of Mrs. Mann's Chicago class. For the following week the subject will be Personality and Poise, with groups of songs by Kathleen March Strain and Mary Evans.

Edith Mansfield, well known soprano of the Mann Studio, will be under the exclusive direction of Jessie B. Hall for the coming season. A number of big engagements have been booked for her.

CZERWONKY AT INTERLOCHEN

Richard Czerwonky has just returned from Interlochen, Mich., where he played the Hungarian Concerto of Joachim with the National High School Orchestra under Joseph E. Maddy, and conducted the alumni orchestra, which was augmented by the high school orchestra, in his own Episode. The prominent violinist, composer and conductor was greatly pleased with the manner in which the orchestras played his number and had only words of praise for this splendid body and its leader, Maddy. Since his return from Europe Mr. Czerwonky has been kept busy at the Bush Conservatory Summer Master School with an unusually large class.

JEANNETTE COX.

National Association of Dunning Teachers Convenes in Chicago

CHICAGO.—Dunning teachers from many states met in Chicago from July 20 to 24, at the Knickerbocker Hotel, for the third annual convention of the National Association of Dunning Teachers. Heretofore the gatherings of representatives of this widely known system of improved music study have been annual meetings, but so great has been the growth that in the past three years they have taken the form of conventions. Throughout the country there are several

thousand Dunning teachers and almost one hundred normal faculty members. A large number of both children's teachers and normal teachers attended the convention programs, which were both interesting and illuminating.

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(Continued on page 20)

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Mr. and Mrs. William C. Hammer in Europe on Pleasure and Business

General Manager of Philadelphia Grand Opera Company and His Wife, Director of the Same Organization, Confer With Artists and Technicians in Europe on Plans for Next Season — Attend Festivals — Received by Pope and Mussolini

Mr. and Mrs. William C. Hammer, general manager and director, respectively, of the Philadelphia Grand Opera Company, are in Europe, where they are visiting opera houses and festivals, interviewing impresarios, singers, directors, scene designers and other technicians, and also attending the Salzburg and Bayreuth Festivals. Mr. and Mrs. Hammer find themselves able to in-

stage of the former Costanzi Theater in Rome, now known as the Teatro Reale dell'Opera. After visiting Milan, Mr. and Mrs. Hammer went to the Austrian Tyrol to meet Wilhelm von Wymetal, Jr., stage director of the Philadelphia Grand Opera Company, for conferences. After stopping in Nürnberg, the Hammers attended a number of performances at Bayreuth and Salz-



MEMBERS AND OFFICIALS OF THE PHILADELPHIA GRAND OPERA COMPANY AT THE LIDO, VENICE.

The "gondoliers" are, left to right, William C. Hammer, John Charles Thomas; the passengers, Mrs. William C. Hammer and Fritz Reiner.

clude but three days actual vacation, which they decided to take at Lake Como.

Mr. and Mrs. Hammer were recently granted a special audience by the Pope, and were also received by Mussolini. The latter talked with them on musical subjects about half an hour, and the American visitors were charmed with him.

Daily conferences were held with Fritz Reiner, who will be one of the conductors of the Philadelphia Grand Opera Company next season. Mr. and Mrs. Hammer have heard a number of singers in Naples, Rome and Venice, and inspected the newly rebuilt

burg, giving audience to several singers in the latter city. They also met Alban Berg, composer of Wozzeck, and Max Reinhardt, Ralph Walker, architect of the contemplated new Philadelphia Opera House, will accompany Mr. and Mrs. Hammer in inspecting the stages and equipment of some of the most modern European opera houses.

The itinerary of Mr. and Mrs. Hammer also includes Dresden, Berlin, Leipzig, Frankfurt, Wiesbaden, Cologne, Brussels, Paris and London. They will sail for home, August 20, on the Ile de France from Plymouth, England.



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Published every Saturday by the
MUSICAL COURIER COMPANY, INC.

ERNEST F. ELERT.....President
WILLIAM GEPPERT.....V-Pres. and Treas.
EDWIN H. ELERT.....Secretary

Steinway Building, 113 West 57th Street, New York

Telephone to all Departments: Circle 7-4500, 7-4501, 7-4502, 7-4503.

Cable address: Muscourier, New York

LEONARD LIEBLING.....Editor-in-Chief
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CHICAGO AND MIDDLE WEST HEADQUARTERS—JEANETTE COX, 820
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LONDON AND GENERAL EUROPEAN HEADQUARTERS—CESAR SARR-
CHINGER (in charge), 17 Waterloo Place, S. W. 1. Telephone, Gerrard 2573.
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BERLIN, GERMANY—C. HOOPER TRAKE, Wiltelbenstr. 23, Berlin-Char-
lottenburg 1. Telephone: Wilhelm 9144.

VIENNA, AUSTRIA—PAUL BUCHHEIT, Prinz Eugen Strasse 18, Vienna IV.
Telephone, U-47-D-12. Cable address: Muscourier, Vienna.

MILAN, ITALY—DOVORITZ STILL, Via M. Meloni 39.

For the names and addresses of other offices, correspondents and representatives
apply at the main office.

SUBSCRIPTIONS—Domestic, Five Dollars. Canadian, Six Dollars. Foreign,
Six Dollars and Twenty-five Cents. Single Copies, Fifteen Cents at News-
stands. Back Numbers, Twenty-five Cents. American News Company, New
York. General Distributing Agents. Western News Company, Chicago. Western
Distributing Agents. New England News Co. Eastern Distributing Agents.
Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Ade-
laide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd.,
Wellington. European Agents, The International News Company, Ltd., Bream's
Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music
stores in the United States, and in the leading music houses, hotels and
kiosques in Europe.

Copy for Advertising in the MUSICAL COURIER should be in the hands of
the Advertising Department before four o'clock on the Friday one week previous
to the date of publication. The advertising rates of the MUSICAL COURIER
are computed on a flat rate basis, no charge being made for setting up
advertisements. An extra charge is made for mortising, patching, leveling, and
layouts which call for special set-ups.

Entered as Second Class Matter, January 8, 1893, at the Post Office at New
York, N. Y., under the Act of March 3, 1879.

The editors will be glad to receive and look over manuscripts for publication.
These will not be returned, however, unless accompanied by stamped and
addressed envelope. The MUSICAL COURIER does not hold itself responsible
for the loss or non-return of contributions.

NEW YORK AUGUST 8, 1931 No. 2678

Outdoor activities are in full swing.

City summer classes are nearing their end, and teachers are looking forward to a brief rest before beginning their winter's work.

The music camps, one in the West and another in New England, are giving young musicians a grand time, combined with essential education.

Symphonic music and grand opera are being presented out of doors in all parts of the country, and are heard, often enough, by people who are rarely drawn into opera houses or concert halls. We wonder why?

According to Fritz Reiner, Gershwin is the only American composer who has a popular following in Europe; critics and public alike respect his work. These facts are partially already known here, and that Gershwin has a better reputation as a serious composer abroad than he has at home has given rise to much comment and conjecture.

A talkie opera was tried out in New York with small success, in spite of the fact that it was made by no less an expert than Fortune Gallo. The opera, if we remember rightly, was Pagliacci. Perhaps it is this same Pagliacci that is being given in London in association with a crook film, and apparently the presentation is causing great enthusiasm.

Rafael Diaz has announced that he will aid the young men's anti-prohibition organization known as the Crusaders, and will do everything in his power to help end prohibition. In his statement Mr. Diaz said that he believed the Eighteenth Amendment to be unenforceable and that he found present conditions disgraceful and unendurable. There are many who will agree with him and be grateful for his aid, and many others who will take the other side, for the country is certainly thoroughly and apparently hopelessly divided on this question.

What is taking place in London, these days? Mengelberg, who has been the London Symphony Orchestra's permanent conductor, will not lead the majority of the orchestra's concerts next year, according to advance announcements, but they will be taken care of by Sir Thomas Beecham. It is impossible to conjecture on this side of the water. The other conductors, in addition to Sir Thomas Beecham, are announced as Hans Weisbach, whose name is not too familiar; Felix Weingartner, and

Sir Hamilton Harty, who is, at this writing, in Hollywood, California.

The plan announced by the noted concert manager, Charles L. Wagner, to give New York a season of opera comique, beginning with Von Suppe's *Boccaccio*, should be of decided interest to music lovers. Mr. Wagner is so experienced an impresario that he will make no error in the casting of whatever works he may decide upon, and he is sure to have singers of high artistic merit. According to advance announcements, Mr. Wagner is considering light opera for the present, although what his endeavors may develop into remains to be seen.

Stokowski's Experiment

The Philadelphia Evening Public Ledger has an informative editorial comment upon Stokowski's proposal to have opera without singing. This editorial says that the proposal indicates that after many centuries there is still no agreement upon what opera should be.

According to this editor, Sarah Bernhardt, more than thirty years ago, was talking about a similar change in operatic practice. She said that the next operatic form would be drama recited to music fitted to the theme.

The article which inspired this editorial was also in the Philadelphia Ledger in the form of an interview by Eric M. Knight. Stokowski said:

"Opera, as I wish to conduct it, must not be a thing of the past. It must be alive, vital. I should wish it to be as alive as Soviet opera that I saw recently in Russia. Any art that stands still grows stagnant. And that's what opera has been doing for years.

"Fundamentally, opera is merely music drama. So let's set to work and have music drama—not be continually thinking about how we have been doing it for years and years—imitating without finding any reason why we imitate.

"I merely wish to restore the drama to music-drama. I don't see how we can do that with people reaching for high notes and so forth. The real music of the voice, to begin with, is the cadence of the spoken line. Therefore I'm going to concentrate on drama and have much of the dialogue spoken with cadence and in rhythm instead of sung.

"This does not mean the end of singing parts altogether—merely a slashing at the clumsy convention that an opera singer has to sing everything. When we put the drama back in music-drama and keep all the high quality of music in it that we've attained already, we're going to make it a more vital part of American entertainment—a conscious part of our life.

"Many people are repelled by the clumsiness of deportment in all phases of opera except the musical part. I want to bring to the opera stage acting fit for the spoken drama, a dramatic intensity equal to that of the spoken drama. I believe I shall attain it by this method."

What Stokowski exactly means by all this will not become apparent until the opera is performed. It would seem to suggest some point of departure similar to that which startled the world when Deems Taylor's *Peter Ibbetson* appeared last year at the Metropolitan. In this opera a compromise between speech and song was made, as a result of which every word of the opera could be perfectly understood and there was no lengthening of the time necessary to the speaking of the words, so that all the original dramatic action was fully preserved. The result was that the opera was a great success as drama, and nearly every one appeared to agree that the music, however fine it may have been, became merely incidental and was relegated to second place.

Strangely enough, in spite of the combined opinions of Stokowski, Taylor, and many other moderns, people do still love to hear singing, even—so it appears, judging at least from the extraordinary success made by Lily Pons last winter at the Metropolitan—the trills and things to which purists object.

And we firmly believe that one must go far deeper into the psychology of music and of song than has ever yet been done, before being justified in criticizing this human taste.

Bravo, Cleveland!

When 18,000 men and women pay to attend a single opera performance, that is certainly news. Last week in the city of Cleveland, that many people, and perhaps even a larger number, came from far and wide to hear a fine open air performance of *Aida*, with a cast of eight hundred. This stupendous turnout proves that people do want open air opera, and when good artistic productions are set before them, they flock to them. There is a growing demand for opera in the open air, and Cleveland deserves great credit for this achievement.

TUNING IN WITH EUROPE

Offenbach Via Reinhardt

The Offenbach craze is still on. Both Berlin and Vienna are running a successful production of *La Belle Hélène* and, for all we know, Paris may still be going strong. The revival of this old favorite is due to Max Reinhardt, who has done about all that a modern producer can to jazz up an old-timer for our so-called modern taste. It is too much. The Greek heroes were funny enough with their Parisian sophistication; Reinhardt has turned them into burlesque figures who have caught the frenzied epilepsy of modern mechanized traffic.

* * *

Bad Taste, Then and Now

What would Offenbach say (although he had no illusions about the profundity of his muse) if he heard his delightfully swaggering overture interrupted by the banging of hammers and the squeaking of hinges, while actor-stage-hands unpack the ancient supports and props from huge boxes? What is the reputed bad taste of the Victorian age to this barbarism of the Era Hoover. The vulgarity of the Second Empire was sheer refinement to the vulgarity of the First (German) Republic.

* * *

Even Hammers Can't Kill It

But even hammers cannot kill the swing and sparkle of Offenbach's melodies; and American managers looking vainly for new "shows," might try their luck with this old purveyor of light and not too clean entertainment, of French esprit filtered through the shrewd brain of a German Jew.

* * *

Korngold, Reinhardt's Music Man

Erich Wolfgang Korngold, once a "second Mozart," symphony composer at seventeen, has found a new and successful métier in doctoring up old operettas for modern consumption. He has done a good job with Offenbach's masterpiece, having previously tried his hand on Johann Strauss. His revisions are chiefly instrumental, but he has rearranged scenes here and there, and added an epilogue fashioned out of material from a lesser known Offenbach score. It is, with Korngold's clever piano obligato, the most effective musical item of the whole work. Korngold himself conducts the Berlin performance, which is super-gorgeous, and which abounds in feminine pulchritude and heavy masculine humor.

* * *

Geneva, Please Note

The plot, heaven knows, is timely enough, despite the ancient Greek costumes, (transmuted into a peculiar sort of Reinhardt baroque). The war mongers of Sparta, aided and abetted by the Chief Augur of the Temple of Jupiter (and, of course, the gods) exploit Helen's beauty and fickleness, to the end that Paris succeeds in eloping with her, while poor Menelaus, only too ready to let bygones be bygones, has to submit to being "avenged" by the Greek heroes and—profiteers.

* * *

A New American Prodigy

America seems to have engaged in the mass production of prodigies. After Menuhin and Ricci the names of other phenomena are constantly cropping up. We are skeptical when it comes to "wonder children"; but we must confess we were startled when little Ruth Slenczynski, born in Sacramento, California, aged six, but looking four, clambered on to a high piano stool in Artur Schnabel's studio in Berlin and played Bach's Italian concerto without dropping a note! Not only that, but the performance was musical, intelligent and apparently effortless. Ruth announced her own pieces, smiled, and without the slightest fear of the assembled musicians and students, plunged into Bach, Beethoven and Chopin. The F minor étude she rattled off at full speed, but without ever losing the feeling for the phrase—better than many a grown-up pianist. Ruth's only fault is—for her—almost a virtue: she accents too vigorously. The result is a super-vitalized performance causing astonishment.

* * *

Not Happy Without a Piano

Ruth is, of course, perfectly normal and happy, but she is not happy when there is no piano. She plump refused to go to the seaside and play in the sand for two weeks, unless the piano came along! She now takes lessons with Karl Ulrich Schnabel, the son of Artur Schnabel, who is as skeptical of prodigies as we. But on this night Ruth convinced even him, and in the autumn she is to become the youngest pupil of Germany's greatest pianist.

Three cheers for California, the hot-house of genius!
C. S.

VARIATIONS

By the Editor-in-Chief

En route, Paris to Vienna.

This is one of the most scenically beautiful trips in Europe, even when one gets dizzy banging on a typewriter in a train so wobbly that the machine skids about and the letters do a fast fandango like La Argentina.

A little more than an hour out of Paris, comes historic Châlons; then Chateau-Thierry, the name Americans thrill at; Nancy, Strassbourg, with all the lights out at midnight when the Orient Express passes that place; Karlsruhe; Stuttgart; Munich; and the inexpressibly lovely approach to Austria through friendly and fruitful South Germany, with a veritable fairy landscape of mountains at Salzburg, its Mozart memories dear to every musical heart. Finally Linz, and Vienna.

Sweet old Bruckner is buried near Linz (at St. Florian, where he taught) and I felt tempted to get out and do penance at his grave for all the things I have written about his music. (This reminds me of the Mahler grave in Vienna, to be visited for the same reason.)

I had a hard time to get some Mozart picture postcards when the train stopped at Salzburg. However, the old lady selling them assured me that the stock would be plentiful when the Festival begins shortly, and the "Amerikaner" begin to pour into the town.

At Munich we stayed for fifteen minutes, and I almost lost the train while I crossed the street from the station, and gulped two reasonably large glasses of Pschorr Bräu, in tribute to the grandfather of Richard Strauss, the old gentleman being the former owner of that famous brew. In Strassbourg none of its celebrated paté-de-foie-gras were for sale at the station, but I did manage to buy the smallest and driest orange in the world, for eight cents.

In Salzburg, the highest skyscraper ranged exactly three stories. At Linz, a miniature Jeritza, blonde, pretty, and humming a folksong, sold cigarettes through the train-windows.

Entering Vienna, one sees a factory with the sign: "Piano Fabrik, Hofmann, Czerny, & Co."

In Vienna.

The Gibbons biography tells how that great historian felt when he first trod the streets of Rome. For days he went about, repeating to himself, "This is Rome, this is Rome." That is how I feel whenever I am in Vienna, a city I had not visited since before the war.

Vienna, the home of Gluck, Haydn, Mozart, Beethoven, Schubert, Brahms, Goldmark, Millöcker, Suppé, Johann Strauss, and where nearly all of them are buried. On every side are mementoes of them; continually one passes houses where they lived and worked and died. With my indestructible classical bump, I could not fail to react feelingly.

One of my first visits was to the Central Cemetery; next I spent a couple of hours in the museum of the Gesellschaft der Musikfreunde, with its grandiose collection of scores and autographs; then I had a session at the plant of the Universal Edition, publishers of Schönberg, Berg, etc., and imbibed modernistic wisdom and news from its genial general manager and vice-president, Emil Hertzka.

About all three experiences I shall tell you in my next budget, for they are too momentous to be written down hurriedly, and this screed must make the post in an hour so as to catch the fast Bremen boat, via airmail from Vienna.

Here then, are some jumbled jottings from my looseleaf notebook:

One misses the former dashing fiacres, with their cheaply elegant drivers and their truly trim horses. Those equipages were so characteristic of Vienna that Johann Strauss should have immortalized them in a waltz. Alas, only a dozen or so fiacres now remain, and they and their drivers look as ghostly as the several shabby old hansom cabs which roost in front of the Central Park hotels in New York.

A meeting I sorely missed was with Moriz Rosenthal, who is summing at his villa in Bad Gastein, and invited me to spend a few days there. My prestissimo traveling schedule prevented, but we had a lively exchange of letters and telegrams. "I cannot visit you because I have to go to Budapest," I informed him. His answer read: "Come to Gastein instead. The former famous night life of Budapest

now takes place almost altogether in the private homes of the Hungarian capital."

Rosenthal's plans for the coming season include over forty appearances, to take place practically in every European country. He scored phenomenally last winter, particularly in London and Paris. In 1932, on December 19th, Rosenthal will be seventy years old. I would like to see him celebrate the event with a big orchestral concert at Carnegie Hall, and on that occasion have him play his Variations, which he has just arranged with orchestral accompaniment.

While Rosenthal is not the only living Liszt pupil, he is preeminently the one whose present style of playing comes nearest to carrying on the grand old traditions of the grand old man of Weimar.

Josef Smetana, no relation of The Bartered Bride composer, runs a dry cleaning establishment in Vienna.

They have a street here called Haydn-gasse. Two others are philosophical, named after Kant and Fichte. Then there is the Eroica Platz, too.

Impoverished Viennese women of former high social stations, are meeting their reverses with Spartan courage. About a dozen of them have become licensed guides who pilot visitors about Vienna and its art treasures and beautiful suburbs.

Sadder to relate, ladies of the evening, most of them very young, clutter the leading streets at all hours of the night. Their salutation, "Grüss Gott," is an unintentioned ironical comment.

Caption in the Neue Freie Press: "Don't Complain—if that could help, we'd all be rich."

The Burg Theater, home of glorious dramatic memories and achievements, is closed for the summer, but a section of its personnel are doing a delightful play, Die Kleine Katerina, at the Akademie Theater, and I revealed in the consummate ensemble acting, and the wittily sophisticated story of the youthful Catherine the Great, her early amours, and her picturesque rise to imperial power.

There are no American movies in the film theaters of Vienna.

Emil Katz, genial caterer of the Metropolitan Opera House buffet, was encountered sunning himself at a sidewalk table before the Café Imperial. He had just finished a Rhine trip, and talked touchingly of the fruity amber wines he had met and conquered along the vineyard shores.

The late Otto Weil, of the Metropolitan Opera staff, will be remembered by many New Yorkers. His widow, now stately and white-haired, lives in Vienna, and busies herself as a commissionaire, piloting Americans to the shops and modistes. Viennese fashions, she told me, are traditionally second only to those of Paris.

At the Imperial also, I greeted Philip Moeller and Helen Westley, of the Theater Guild (New York), who had just motored here from Germany, in order to pick up atmosphere for a play dealing with Viennese life and to be produced by the Guild next winter. (It is by Sherwood, who wrote The Road to Rome.) One of the characters, to be portrayed by Miss Westley, is the late Frau Sucher, noted proprietress of the ancient Sucher Cafe and Hotel. She was one of the famous personages of Vienna. When I informed Miss Westley that Frau Sucher smoked strong cigars, the effect was almost catastrophic.

Count Otto Salm, who is living with his American wife and their two children in a lovely villa at Reichenau, near here, inquired wistfully about New York, where he spent many years, and of which he says: "Once you get that city in your blood, it never gets out again." Otto's brother, Ludwig, divorced husband of Millicent Rogers, consoles himself by playing tennis in all the European tournaments.

Apropos, the Wimbledon tennis matches, and the Schmeling-Stribling fight, were discussed here as

eagerly as the Hoover Plan for the relief of Germany.

There are four musical papers in the reading room of the Hotel Imperial. The attendant told me, without knowing who I am, that the only one constantly asked for is the MUSICAL COURIER.

I was interviewed by the Neue Freie Presse about musical conditions in America, and told the reporter many useful things, the most valuable being that it is vain for any but first class artists to hope for profitable fame in our musically discerning and discriminating country.

A New Yorker studying the vast areas of the public buildings of Vienna with their spacious grounds, sighs when he thinks of the congested real estate plots in the American metropolis, rearing themselves skyward. Horizontalism has its lingering beauty.

Maria Jeritza, true to form, had an accident the other day, when she slipped on the polished floor of her home here as she was hurrying to sing at the Opera, and put her hand through a glass door. She had to be bandaged, but heroically carried out her engagement, even though her wound bled freely during the performance. A few evenings later I visited her in her dressing-room after she had sung in Faust, which, in this region, is called "Margarethe." Jeritza is a red-hot favorite in Vienna. After the final curtain there were over a dozen (I counted them) footlight calls, with cheering, handkerchief waving, hand-kissing, until the lights were dimmed. When Jeritza left the theater, nearly one hundred persons waited for her at the stage-door, crowded about her car, and shouted adoring admiration.

With some friends we drove to the Eisfögel restaurant (in the Prater), where the gates were just being locked for the night. When the proprietor saw his famous guest, the doors flew open, he bowed himself double, and waited personally on the party, addressing Jeritza as "Gracious One," "Honored Baroness," "Highly-Born One," etc. (Vienna is a great place for titles. I was called at various times and places, "Herr Doktor," "Herr Direktor," "Herr Chef-Redakteur." I was rather put out, however, because no one addressed me as "Herr Professor.")

Jeritza has engagements to sing this autumn in Hungary, Austria, Denmark, Holland, and Scandinavia, and therefore cancelled her intended September appearances with the San Francisco and Los Angeles Opera companies. She will sail for America late in October, after a rest at her lakeside villa in Unterrachen, Attersee.

While I waited for the prima donna to dress after her Faust performance, she had the uniformed superintendent of the Staatsoper (formerly Imperial Opera) show me about the deserted establishment, and its size, equipment, and modernity astonished me greatly. Two Metropolitan Operas, and then some, could easily find room in the Staatsoper of Vienna. It has enormous space for ballet practise, rehearsal rooms, archives (with famous manuscript scores), executive offices, garderobe (with 3,800 costumes), armorer's hall (filled with several thousand rifles, breastplates, metal headgear, Lohengrin armor, Wotan helmets, etc.), and a scene painting and building department which occupies one enormous room of several thousand square feet. In it were a number of pasteboard designs just being fashioned by the famous Professor Roller. The electrical plant, lighting, scene-handling, fire prevention appliances, stage contrivances (there are two stories of cellar under the stage) all represent the latest inventions in those fields. I now understand fully the ardent desire of Otto H. Kahn for a new Metropolitan Opera House. Compared to the institution here, our lyrical headquarters, back-stage, seems like a dilapidated relic of the nineteenth century.

With Berthold Neuer and his daughter, Mrs. Minna Noble, I spent an evening sampling the celebrated Heuriger wine at the suburb of Grinzing, where we were regaled, too, with the no less distinguished Viennese folksongs that are a feature of the Heuriger establishments. The Neuers are now at Eibensee, near to Richard Strauss at Garmisch, in Bavaria.

Oscar Thompson, music critic of the New York Evening Post, was in town, after devious travels that took him to Spain, Switzerland, Czechoslovakia, and will ultimately land him in Munich and Bayreuth. Thompson manages to tour as a sort of goodwill-American-musical-envoy extraordinary and

minister without a portfolio, enabling him to get free railroad transportation from the governments whose countries he honors with his presence. More power to Oscar, a good man. He must be, to obtain anything gratis these days in Europe.

Florence Easton was another Vienna visitor. She plans no operatic appearances on this side of the water for the coming season, but will sing in a series of concerts in America.

Yehudi Menuhin, the reigning sensation in Austria and Germany, need not worry about the butter for his bread hereabouts during the coming winter. His Vienna recitals have a full subscription even now.

The Vienna Schubert Singing Society took a guesting trip to Brünn not long ago and met with a triumphal reception. En route, their special train was serenaded by singing Vereins wherever it stopped, and the V. S. S. sang at their hosts in friendly reciprocation. Flowers, speeches, and the beverages of the vicinity, also fell to the lot of the visitors. A large throng received them (but without singing) at the station in Brünn. Two sold-out concerts were given in that city before the Viennese vocalists returned to their native town.

Franz Schalk (at one time of the Metropolitan) will begin his autumn activities with the Staatsoper on September 15th, and is to conduct twenty performances. The rest of the season will be under the baton of Clemens Kraus. An early Schalk production embraces a revival of Puccini's *Tryptich*, one of its trio of single-act works being Gianni Schichi (if that is the way it is spelled). Gianni is a real comic grand opera, with a clever little plot, and atmospheric music, and should be heard more often at our two regular houses in New York and Chicago.

There will be eight concerts under the sponsorship of the Gesellschaft der Musikfreunde in the fall, two led by Prof. Robert Hegner, and six by Prof. Oswald Kabasta. The soloists will include Emil von Sauer, Dr. Ludwig Wüllner (an old friend for musical Americans), Lubka Kolessa, Pablo Casals, Paul Wittgenstein (distinguished one-arm pianist). At the first concert, note this revolutionary program: Gluck's *Overture to Iphigenie in Aulis*, Mozart's *E flat symphony* and *C major piano Concerto* (soloist Lubka Kolessa) and the *Mozart Variations* by Max Reger.

At the second concert there will be the rarely played *Overture to Liebesverbot*, Wagner's early opera.

The fourth concert offers Ravel's piano concerto for the left hand alone, to be performed by Wittgenstein.

Emil von Sauer is booked to do the Liszt *E flat concerto* at the fifth concert.

The sixth promises Lord Berners' *Fugue in C minor*, Mahler's first *Symphony*, and the Dvorak cello *Concerto*, with Casals.

The price of tickets for the whole series of eight concerts, ranges from \$1.68 to \$3.36.

At the Akademie Theater there is to be an early premiere of a so-called "Roxy," but it does not deal with the well-known founder of the New York film palace that bears his name.

The Union of Active Austrian Artists informs the world that it has authorized no agents in foreign countries to take up collections or ask for any other kind of support in aid of the organization. All such collectors, adds the U. A. A., are impostors and should be handed over to the police.

Opening the Staatsoper winter season in September will be a *L'Africaine* performance, with Jeritz and Piccaver as the pair of lovers.

I cabled to the *MUSICAL COURIER* about the decision of the National Council to reduce the salaries of the chief singers at the Staatsoper. They stood the cut bravely, especially as the mandate had gone forth that unless the singers agreed, their contracts would be cancelled, according to an emergency measure giving the management the right to do so. The cuts followed the decrease of the subvention extended by the State to the national theaters. It was at first believed that the orchestra and the ballet would have to be diminished in order to keep the Staatsoper going, but that step has been temporarily postponed, much to the joy of the staff affected, and to the relief of the opera public, many of whom declared that the Staatsoper might as well stop altogether as to reduce

its forces to what one local paper called "provincial proportions."

Sol Hurok, New York impresario, is motoring through Central Europe, and up to date has inspected Berlin, Vienna, Dresden, Prague, and Bavaria in part. After returning to Paris in August, he will sail for his home precincts.

Armand Tokatyan, as American daily papers no doubt have already reported, registered a striking success at the Staatsoper in his several current performances there. The *Neues Wiener Journal* hails him as "a real Italian tenor whose tones remind of the late Caruso's. The organ is strong, brilliant, elastic and evenly placed. . . . As an actor, he has temperament, fire, bravure, and dramatic imagination." In the *Neue Freie Presse*, this is the verdict: "Tokatyan, of the Metropolitan Opera, has a voice of rare quality. He projects his tones with volume and yet with vital beauty. His exceptional timbre, smooth and even, wins its way into the hearts of the listeners. His legato and phrasing are those of a true artist." . . . The *Reichspost* speaks of Tokatyan as "a true bel canto tenor, with a voice of fascinating freshness, strength, and astonishing smoothness." The *Neues Wiener Tageblatt* calls him "a full-blooded artist of class, intelligence, rich vocal quality, and bel canto finish. The Italian text flows through his lips like spun gold." The Caruso comparison occurs again in *Der Morgen*, which declares: "Tokatyan has all the typical Italian tonal appeal of the lamented Caruso. The voice is warm, lovely and even throughout all the registers, and of beautiful timbre."

Tokatyan appeared with Jeritz in *Cavalleria Rusticana* and *Tosca*, and sang also in *Pagliacci*.

In *Tosca*, Jeritz did the first act in Italian, as partner to Tokatyan; the second act in German, for the *Scarpia* of that nationality; and in the last act, again with Tokatyan, the diva returned to Italian.

Erica Morini, the violinist, sitting at dessert in the Stadtpark restaurant, spoke with enthusiasm of her American tour last winter, and wished me to tell her friends over there how happily she is looking forward to her return next January, when she is to begin a tour under the management of R. E. Johnston. The Morini season of 1931-32 will start on October 8th, under Furtwängler in Berlin. Later orchestral appearances are with Mengelberg, at Amsterdam and The Hague; and at Copenhagen, Stockholm, Cologne, etc. Also there are to be recitals in Germany, Poland, Holland, Italy, France and Hungary.

The young artist lives with her secretary, Mrs. Neumann, in a suite of rooms so large that an American visitor sighs in envy. The Morini music-salon is opposite a leafy square called Beethoven Platz, and the windows look directly upon a huge statue of the master. In the simplest and most modest manner, Erica told me that when she practises the Beethoven concerto she often gazes at the statue and prays that she is interpreting the work in the spirit of its composer.

Another Morini confession is that she dearly loves Mozart Kugel, a locally famous globular chocolate confection filled with marzipan, and made only in Ischl and Salzburg. "However," she added ruefully, "whenever I manage to smuggle in a bag of the Kugel, Mrs. Neumann's watchful eye catches me after a few moments and she limits me at the most to three of the bon-bons, as they are potent destroyers of a slim figure."

I tried two of the Mozart candies (they are wrapped in paper bearing a picture of the composer) and then vanity stopped me from further indulgence.

The Graf Zeppelin, Eckener in command, came to Vienna while I was here, and ship and captain had a tumultuous reception. My previous view of the Zep was when it flew over my New York home en route from there to Europe.

There is an Ornstein shoe-establishment in the Rotenturm Strasse. Modernistic shoes, of course.

Here are some of the jumbled jottings from my loose-leaf notebook:

New Austrian works to have their world premieres in New York next winter at the Philharmonic concerts under Erich Kleiber, are Ernest Krenek's *Variations*, and a *Lyric Suite*, by Alban Berg, composer of *Wozzek*. Kleiber also contemplates the production of a Czecho-Slovakian novelty, a *Pasacaglia*, by Jaromir Weinberger, whose opera,

Schwanda, the Bagpiper, is scheduled for hearing at the Metropolitan.

At the Opera, the novelties for next season will be Milhaud's *Juarez* and Maximilian (from the Werfel play); Pfitzner's *Das Herz*; Prokofieff's *The Love of Three Oranges*; Janacek's *Aus Einem Totenhaus* (from the *Death House*). There will also be revivals of Verdi's *Don Carlos* (with a new text revision by Werfel); Meyerbeer's *L'Africaine* (with Jeritz and Piccaver); Bittner's *The Musician*; Tschaiowsky's *Pique Dame*. The foregoing is the official list, verified by Clemens Kraus, conductor and artistic director of the State Opera in Vienna.

And that reminds me. A thirty year old Polish composer named Ignacy Lilien, now living in a small Czech city, is just finishing the orchestration of an opera based on George Bernard Shaw's *Catherine the Great*. That author is not keen on having his plays set to music (as witness the hubbub before he consented to *The Chocolate Soldier*) but Lilien wrote his score without asking G. B. S.'s permission, visited the great man and played the music for him, with the result that Shaw waxed wildly enthusiastic and gave his unconditional consent for production. Lilien then played his work for Artur Bodanzky when the latter was in Vienna recently, and what the result will be, only that conductor and Gatti-Casazza are able to inform you.

I came across this news by pure accident and no doubt am telling tales out of school, but once a journalist, always gossip. Catherine is said to be a typical Jeritz role, by the way. Lilien's only previous known work is an opera, *Beatrys*, which had good success.

Arnold Schönberg is putting the finishing touches to a new opera, called *Smee*, based on a novel by De Coster, a Dutch writer.

Encountered on the Venice-Vienna train by a friend of mine, Julia Schelling told that she is to give her Wagner lectures again at Bayreuth this summer, and will show some of the slides used by her brother Ernest at his Children's Concerts in New York.

The Johann Strauss Theater, ancient home of the Viennese operetta, closed its doors to make place for a movie house. A sign of the times, to be sure, but it is safe to say that the municipality has no intention at present of changing the name of the Johann Strauss Strasse to Greta Garbo Strasse.

And seeing a Liszt Strasse, brings to mind the mot of Louis Hauser, who said to me in Paris: "Some day they'll honor MacDowell in New York by changing the name of 44th Street to 44½ Street."

More Vienna notes and news to follow next week. Grüss Gott!

LEONARD LIEBLING.

The Competition of the Dead

It is interesting to hear of the award by the Ohio Federation of Music Clubs of \$1,000 for a symphonic poem, *Excaliber*, by Louis Adolphe Coerne, "to be applied to the publication and distribution of this work to orchestras and libraries," the work having been entirely neglected during the composer's lifetime (he died in 1922).

There has long been complaint on the part of composers of the apparently (in music) inevitable competition of the dead. The most successful and popular pieces of serious music, judged by the frequency of their public performance, are those by classic masters, works written 100 or 200 years ago, more or less. Occasionally, if a composer lives to be an old man, he sees his works frequently performed, but this is only occasionally. Whether these works of a bygone generation are actually better than those by living composers, is scarcely a point that can be argued to a successful conclusion. It will remain eternally a matter of opinion. We should remember, however, that some of the most successful works of the present day were neither successful nor frequently performed immediately after they were written; and if they are so good today as they appear to be, why were they not just as good when they were written?

The answer to that question is that they could not meet the competition of the dead. For some reason utterly beyond the comprehension of this writer, conductors, with few exceptions, refuse to make any effort to popularize music of their own day. The public apparently likes the old tunes best, and conductors are satisfied to allow the public to have what it wants, instead of making it as familiar with the new tunes as it is with the old ones.

THIS, THAT, AND THE OTHER THING

RADIO

Rumors and Facts

The Philadelphia Orchestra, under Stokowski, will broadcast six full length concerts over seventy-one stations of the Columbia network during the winter of 1931-1932. The initial concert will take place on October 12, and the remainder of the series will take place in November, December, January, March, and April. There is a possibility of adding one concert for the Christmas season, on December 26, making the concerts seven in number. Mr. Stokowski said, in connection with these plans: "With the added time on the air at our disposal, we will be able to present musical compositions in their entirety, expressing all the ideas and concepts of the composer without the necessity of eliminating portions because of time limits. We also hope to improve the tonal quality of our broadcasts. Within a few days we shall gather together an impressive assemblage of radio engineers to discuss improvements on which I have already been working, and which I hope to supplement before the first concert in October."

On Monday next an all-Bizet program will be heard by NBC-WJZ listeners at eight in the evening, played by the Roxy Orchestra.

B. A. Rolfe, director of the Lucky Strike Dance Orchestra, carries his portly self through the halls of the Steinway Building with much calm and dignity, even in this torrid weather.

Deems Taylor has been polishing up his plans for the \$10,000 awards to be made by NBC to the five American composers producing the best original orchestral works. The compositions are to be submitted to Mr. Taylor, who is directing the plan, by five o'clock on the evening of December 31, 1931. They may be in any form—symphonic poem, rhapsody, suite, sinfonietta, suite, or overture. Dance suites may also be entered, but marches and waltzes (to which Mr. Taylor adds, "as such") will not be eligible. The works submitted must not exceed twelve minutes in playing time. The entries must be the work of an American citizen, native born or naturalized, or any alien who has taken out his first papers. The winners will be announced on February 22, 1932.

When the descendants of Lafayette and our own George Washington gathered at the French Colonial Exposition in Paris a few days ago, in the replica of Mount Vernon, Hallie Stiles sang the Marseilles, and Victor Prahl sang American patriotic songs with much vim and sincerity. The Morgan Trio also played fitting and colorful airs. The ceremony was impressive, even over the radio. The program was transmitted across the Atlantic by shortwave to the RCA experimental receiving station at Riverhead, L. I., going by land lines to the NBC studios, and then journeying over the land.

Those of us who harbor a longing to hear the tuneful, gay operettas of pre-war Vienna, Gilbert and Sullivan, or Victor Herbert, are enjoying to the full the pot-pourri of airs which some wise orchestra leaders are carrying from their libraries to the broadcasting studios. There have been selections from the Firefly, Sari, Naughty Marietta, and hosts of others, and Victor Herbert is as popular now as he was when he stood watch over his gems in the orchestra pit. Perhaps it is the evident pleasure that this light, expertly written music is giving to thousands through the radio which is responsible for the prosperous revivals of Gilbert and Sullivan, and the plans for an extensive season of old favorites in New York and on the road.

The Munday Choristers, eighty Negro singers, sang a rousing group of Negro music on Sunday last, over the NBC net-

Sousa Writes a March for the Youngsters

Sousa has composed a march which he has named for and dedicated to the National High School Camp. It is called The Northern Pines March and is published by Schirmer.

The composer has announced that all royalties accruing from the sale of this march will be devoted to a Sousa Scholarship Fund for students at the camp. Sousa was a recent visitor to this great summer musical education center, and conducted the band of 250 boys.

work. They were the assisting artists at the Sunday morning concert of the newly organized Chicago Philharmonic Orchestra, directed by Adolphe Dumont. The chorus, singing at the Loyola University Stadium, from where the concert was broadcast, offered Cryin' Holy Fo' De' Lord, and Joshua Fit De' Battle of Jericho. The Bamboola Suite for Orchestra, by Coleridge-Taylor, was a fitting companion for the choral numbers.

A fairly new Casella work was broadcast on Thursday by the New York Philharmonic from the Lewisohn Stadium in New York City. The orchestra is now under the baton of Fritz Reiner. The work, La Gira, had been performed only once previously in New York. La Gira is a vivid tone picture, humorous, and drawn with a broad stroke. It is distinctly Casella.

When Henry Hadley trekked through the Orient last season his friends knew that many of his impressions would be jotted down on manuscript sheets. One of these impressions, The Streets of Pekin, was broadcast on Friday last from the Lewisohn Stadium in New York City, where it was played by the Philharmonic Orchestra under Fritz Reiner. Incidentally, the work was played from manuscript, and Hadley had an intimate little chat with his radio listeners before they turned back with him to strange byways of Pekin.

Toscha Seidel used a da Vinci Stradivarius, dated 1714, when he played on the Pillsbury Pageant hour over the Columbia network this week. Some romance seeker has delved into the musical history note-books and finds that the work he played, by Pergolesi (Tre Giorni), was written only a few years, after the violin was made, and points out that the composer, who was four years old in 1714, was romping the fields close by Cremona while the great Stradivarius created the instrument in his workshop.

Theo Karle sang on the Pillsbury program. It was a choice half-hour of really good music.

Werner Janssen, who presided over Roxy's orchestra at one time or another, is now in Berlin. NBC will make an attempt, they say, to broadcast one of his programs on August 30. Their plans now are to pick the program up from Funk Haus in Berlin by the Reich-Rundfunk-Gesellschaft, transmitting it to the Riverhead receiving station, and then re-broadcast it hither and thither. Just what the program will be has not been announced.

The Ballet Suite from de Falla's El Amor Brujo, with Sophie Braslau singing the Gypsy, was a thrilling performance to hear on last night's New York Stadium program.

More good-will was sent to the winds last Sunday when Walter Damrosch gave the first concert of a "Good-Will" series to be exchanged between America and Germany. Announcements were made by Dr. Damrosch in both German and English. Damrosch treated Germany, as well as America, to a fine performance of the second movement from Gershwin's concerto in F. The soloist of the occasion was George Gershwin himself.

From the cathedral in Salzburg, Austria, will come the hauntingly lovely music of Mozart's Requiem Mass tomorrow afternoon at 3:30. The Vienna Philharmonic Orchestra, under Joseph Messner, the chorus of the Vienna State Opera, and artists of note from Central Europe, will pay tribute to the composer in the city of his birth in this international broadcast, which is one of the series sponsored by the Columbia Broadcasting System. The Requiem was left unfinished by Mozart, and was written by him in anticipation of his own death.

Before long, your home may harbor a sort of modernistic radio. S. Kerner, who is secretary of what is called Wired Music, a new organization, has applied to the New York Public Service Commissions to determine whether the New York Telephone Company shall have to lease lines to the new concern for their project, which is to furnish music in the home through the transmission of audio frequency currents. Mr. Kerner says his company's idea is good, and says the New York Telephone Company thinks it is good, too.

An NBC-WJZ network will broadcast part of the Chicagoland Music Festival, sponsored by the Chicago Tribune, when 1,200 musicians play for a chorus of thousands of mixed voices on August 22. The program will be transmitted from Soldiers Field, Chicago, that part of the program being broadcast which is scheduled from 10:00 to 10:30 P.M., E.D.T.



FLY BY NIGHT OPERA

Impresario: "Why is your orchestra so noisy?"

Maestro: "I didn't wish the audience to hear the singers."

I See That

Fritz Reiner has taken over the baton at the Stadium concerts.

Creator waves his spell anew at the stadium of the George Washington High School in New York.

Auditions for the scholarship fund of the music teachers' and students' advisory council, which were held at the Home Making Center in Grand Central Palace, New York, have been adjourned until August 18.

Walter Damrosch will begin a series of radio talks on Music Appreciation on October 9, over a network of sixty-one stations of the National Broadcasting Company.

The Philadelphia Summer Concerts Association has made a public appeal for \$20,000 to cover the expenses of the current season at Robin Hood Dell.

Ottorino Respighi has completed two new works.

The Arena at Verona, Italy, has given itself up to music again this summer. Marcel Journet has appeared there as Hans Sachs in Die Meistersinger.

Basle, Switzerland, is having its Mozart Festival. Five operas, the Requiem, and three symphonies of the master, together with a choice group of chamber music works, have been given with loving care in his honor.

Sophie Braslau says in an interview with the New York Evening Post that the public today likes its prima donnas to be themselves.

Gilbert and Sullivan are standing up neatly at Erlanger's Theater in New York. The audience sits close by the old ship Pinafore this week.

Grand opera in English again! This time Milton Aborn will try to repeat his efforts of 1913 and 1914 by giving Louise, Thais, Carmen, and the histories of a few other musical ladies in what would be to them a very strange foreign language.

Down on St. Thomas Island, where the sharks vacation, Pinafore was presented on a real boat on real water, which gave Buttercup the chance to make an impressive entrance—the dream of all stars, even those that sing.

The annual memorial concerts sponsored by Walter W. Naumburg and George W. Naumburg in honor of their father will close on Labor Day.

Massenet's Werther has been recorded in full by Columbia, with Ninon Vallin and Georges Thill singing the leading roles.

Wanda Landowska has given another series of Fetes Pastorales in the garden of her home, Saint-Leu-la-Forêt, France.

A memorial has been erected in Berlin in memory of Xavier Scharwenka. The figure is that of Volker, medieval musician.

The fiftieth anniversary of the death of Henri Vieuxtemps has been commemorated in Virviere, Belgium, where the great violinist is buried.

Chaliapin will become a "two a day" opera singer when he sings between shows in a very handsome moving picture house—perhaps it is a cathedral—in Paris.

Heywood Brown is still struggling to give unemployed actors something to kick about (and be paid for it) in his revue.

Charles L. Wagner plans to give New York a season of opera comique in English, beginning in the middle of November, at \$3 top.

Rafael Diaz will raise his tenor voice in behalf of citizens who want to raise a thirst; he has joined the Men's Anti-Prohibition organization.

Cleveland's first season of outdoor opera opened with Aida on July 28, with a cast of eight hundred, and an audience of 18,063 paying listeners.

Bianca Saroya has been re-engaged by the Philadelphia Grand Opera Company.

Henri Deering sails for Europe today.

Arthur Fiedler and his Boston Sinfonietta gave a concert at Gloucester, with Jesus Maria Sanroma, pianist, as soloist.

Pickwick will sing on Broadway in late October, in a musical version of Dickens' play, the work of Geoffrey O'Hara.

The Cradle Song, which made a success of Eva Le Gallienne's downtown playhouse a few seasons ago, will also turn tuneful, and Peggy Wood will make it hum.

Sousa has composed a march, dedicated to the National High School Camp, the royalties of which are to be turned over to a Sousa Scholarship Fund.

Heinrich Gebhard has been appointed a member of the New England Conservatory of Music faculty.

Sir Thomas Beecham accepted the invitation to conduct the Vienna Philharmonic Orchestra at Salzburg.

Harriet Cohen appeared as soloist at the Colonial Exhibition in Paris.

The Leeds Triennial Festival will be held from October 7 to 10.

Marguerite Melville Liszewska has been achieving one success after another in the West.

Oskar Shumsky is studying with Zimbalist at Fishers Island, N. Y.

Flemish Royal Opera singers won their legal action for salaries they claimed were due them by reason of the premature closing of the opera season.

Bayreuth Festival drew large and enthusiastic audiences.

Munich Festival Undaunted by the Economic Upheavals

Brilliant Opening Performance of Die Meistersinger—
Elizabeth Schumann Scores in Mozart

MUNICH.—The opening of the annual festival of opera in Munich was a brilliant affair. In spite of the threatening clouds which are hanging over Germany music lovers from all over the world, including many Americans, made their way to the Prince Regent Theater to witness the opening performance of Die Meistersinger. True, the precarious times were responsible for the gathering not being quite as large and colorful as in previous years, but those who came—and it was a goodly crowd—found themselves amply repaid by the splendid performance of the Wagner masterpiece.

KNAPPERTBUSCH REACHES INSPIRED HEIGHTS

Hans Knappertsbusch, at the conductor's desk, was in his best form. From the opening bars of the overture he created an atmosphere of absolute authority; indeed I frankly confess that I have never heard a performance of Die Meistersinger of greater rhythmic vivacity and exactitude of ensemble between orchestra and stage. At the same time Knappertsbusch was equally alive to the inimitable poetry of the work; for his minute attention to detail interfered at no time with the broad lyric sweep of phrase and scene, and in the picturesque and glorious finale he reached inspired heights of real genius.

The cast also was on a high level of excellence. The figure of Hans Sachs found in Hermann Nissen an interpreter with fine vocal and histrionic abilities; but I yet have to find a singer with sufficient courage to give, in mask, a true portrayal of the real Sachs, a character of plain and homely appearance, with straight hair and thin, somewhat pointed beard, a complete contrast with the grand, handsome gentleman-shoemaker to whom we are accustomed. In Nissen's presentation of the rôle rugged humor was occasionally replaced by accentuated emotionalism, but this fine singer reached sublime heights in his final monologue, which never seemed more appropriate than at this present moment.

A NEW BECKMESSER

In Berthold Sterneck the Munich Opera has a new Beckmesser with the difficult task of following the unforgettable memories of Joseph Geis' inimitable impersonation of this famous character. Sterneck did not lay himself open to comparison by trying to imitate the humorously exasperating frolics of Geis' Beckmesser; he gave an individual performance of the part, one that had not probed all the possibilities of the rôle, but which contained hopeful promises for the future.

New also was Walter Carnuth's David. Carnuth is not an altogether convincing representative of the tenor-buffo type, but he is a decidedly gifted artist. Other outstanding members of the cast were Fritz Kraus as Walter von Stalzing, Elizabeth Fenge as Eva and the always great, always imposing Paul Bender as Pogner. The main charm of the stage production lay again in the entire absence of stars, in a well-matched and perfectly balanced ensemble. The audience was deeply impressed and showed electrifying enthusiasm after the final scene, greeting each rise of the curtain with thunderous applause.

MOZART CYCLE OPENS WITH FIGARO

On the following night the Mozart cycle opened at the charming Residence Theater with a splendid performance of The Mar-

riage of Figaro. At the conductor's desk was Paul Schmitz, who achieved a rare delicacy in his excellent interpretation of the score. The lively charm which emanated from the remarkable orchestral performance was reflected on the stage. The significant humor of the plot assumed a subdued, aristocratic character; and the scenery and costumes designed by Leo Pasetti contributed to the atmosphere of dignified simplicity.

Elizabeth Schumann, whose Susanna is a vocal and histrionic masterpiece, and Heinrich Rehkemper, a dashing and hardly surpassable Figaro, carried off the chief honors. Wilhelm Rode as Count Almaviva, the prototype of the perfect amorous aristocrat, Felcie Mihacek as the Countess, and Martha Schellenberg as a pleasing Cherubino, completed the excellent cast.

A SPARKLING PERFORMANCE

The tempo of the entire performance was so sparkling and effervescent, the singing of such excellent quality, that even during the difficult fourth act with its superabundance of lyric episodes the interest was kept fully alert. This is all the more significant when one remembers that out of the thirty lyric numbers of the opera not less than twenty-two are in even rhythm, and that moderate tempi are predominant throughout. Only the present perfection of the German "secco" recitative, for which Munich may well serve as a model, makes such a dashing, virile performance possible. ALBERT NOELTE.

Orloff's Current Activities

Nikolai Orloff, pianist, recently completed a tour of Scandinavia and Finland. During his stay in the latter country he was the guest of Jan Sibelius. Before taking up his summer residence in Paris, Mr. Orloff played the Tchaikowsky concerto with great success in Köln. In June the pianist also played numerous private engagements in London. Next season Mr. Orloff will be soloist with the London Philharmonic Orchestra and at the Leeds Festival with the London Symphony Orchestra. Over twenty concerts have already been booked for this artist in Scotland for next season.

Amato's Success in Cleveland

Pasquale Amato took the part of Amonasro in Aida, the opening opera of the outdoor series given in Cleveland last week. Critics and public alike acclaimed the eminent baritone's performance. Pitts Sanborn, music editor of the New York World-Telegram, wrote in the Cleveland Press of July 29: "It was a pleasure to see and hear again the Amonasro of Mr. Amato. His

vocal performance last evening was marked by intensity of expression, majesty of style, noble phrasing and magnificent diction. And dramatically his captive king was, of course, a most superb barbarian." Archie Bell, critic of the Cleveland News, declared: "It was good to see Pasquale Amato again on the local stage and to hear his fine voice." An audience of 18,063 applauded Mr. Amato in his rôle.

Rudolph Thomas to Conduct New York Opera Comique

Rudolph Thomas has been appointed conductor for the New York Opera Comique, formerly known as the Little Theater Opera Company. Mr. Thomas, a native of Germany, studied under Felix Mottl, Arthur Nikisch and Max Reger. He later took up composition under Hans Pfitzner. After some years as a successful opera conductor in Europe, Mr. Thomas came to America in 1926 to direct the orchestra and take charge of the opera department at the Cincinnati Conservatory. He was also guest conductor of the Cincinnati Orchestra. Mr. Thomas has also been in charge of a conductor's course at Teachers' College, Columbia University. Last summer he was one of the symphony conductors at Chautauqua Institute.

Continued Success for Josephine Forsyth

Josephine Forsyth's musical setting for The Lord's Prayer, which has been so successfully given all over the United States, was featured, July 12, at the American Church in Paris, when Beatrice MacCue, contralto soloist, sang the work as an offertory.

Miss Forsyth, with her husband, Philip A. Myers, and little daughter, Phyllis Arlene,

is spending the summer at Myers Hearth, Ashland, Ohio. She recently attended a program at the home of Mrs. W. E. Richey of Cleveland at which a number of Forsyth compositions were featured. Miss Forsyth and her husband gave a lawn party at Myers Hearth, honoring their house guests, Mr. and Mrs. Grant Wright of Philadelphia and Mr. and Mrs. Neil Bowman of Princeton. In the evening a musicale was given by out of town guests and the choir of the Calvary Presbyterian Church of Cleveland. As a benediction a quartet sang The Lord's Prayer. Earlier in the summer, Mary Kettelman, Cleveland soprano, sang a group of Forsyth compositions at the D. A. R. Flag Day reception. Miss Forsyth was at the piano.

Shumsky Studying With Zimbalist

Oskar Shumsky is spending a most profitable summer of study with Efrem Zimbalist at Fishers Island, N. Y., and at the same time including sufficient sports in his daily routine to round out a pleasant vacation.

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American Music Presented at Bad-Homburg—Orchestral and Chamber Music by Modern American Composers—
Provincial Festivals at Jena and Görlitz

BERLIN.—An all-American music festival is something entirely novel for Germany, although American composers have made many invasions into the German music field in recent years. The lovely watering place of Bad-Homburg, in the Taunus Mountains, not far from Frankfurt, must be accredited with the initiative in this direction. The administration of the Kurhaus Homburg deserves full acknowledgment for the careful preparation and the worthy manner in which the idea of an American Music Festival was carried out.

The American critic, Irving Scherke, of Paris, opened the Festival on July 6 with a lecture, explaining the present state of music in America, tracing back the American musical culture to its sources in the 18th century, to Colonial times. Mr. Scherke spoke of Francis Hopkinson, the earliest American composer, a friend of George Washington; of Benjamin Carr, a Schubert contemporary and a song-writer of a certain importance; of Raynor Taylor; of Alexander Reinagle, who was related to Philipp Emanuel Bach; and of other musicians of early republican days, like Victor Pelissier, Timothy Swan, and James Wilson, author of the formerly immensely popular song: I Know by the Smoke.

He pointed out the development of American music from the early beginnings down to the present time, showing the importance of the German classical and romantic models, the growing influence of French impressionistic music, the experimenting with modern ideas, the discovery of American folk-lore, and the music of the Indians and the Negroes. He also spoke of present-day musical America and its cultural power, mentioning its nearly sixty orchestras of high class, its three hundred and twenty-eight conservatories, and the numerous colleges, in which music is cultivated.

This very thorough and interesting lecture was followed by a song recital, designed to give some musical illustrations of the earlier stages of American music. The American soprano, Mignon Nevada, herself a descendant of Washington, sang very charmingly, in a historical costume, modelled after the costume worn at the time when Hopkinson's songs were heard in the George Washington mansion. Mme. Nevada, accompanied by Mr. Scherke at the piano, won much applause.

AMERICAN CHAMBER MUSIC

The second program of the festival on July 7 was occupied with chamber music by younger contemporary American composers: Frederick Jacobi, Roger Sessions, Leo Sowerby and Quincy Porter. Jacobi's string quartet on Indian melodies is not entirely new to Europe. It was heard several years ago at the International Festival in Zurich, Switzerland. It made a good impression at that hearing, and again in Homburg its characteristic coloring, its unconventional but not all disagreeable sound, and its artistic construction brought the work a hearty welcome from a select audience.

Quincy Porter's string quartet No. 3 is less influenced by folk-lore and French methods than most of the American compositions heard at this festival, and is rather more indebted to the solid and formal workmanship of German masterpieces, without, however, losing its personal character. It is an excellently written piece, attractive in its musical substance and in numerous exquisite details.

Leo Sowerby's Florida Suite for piano has already been partly played in Berlin by Walter Gieseking. Its five descriptive pieces reflect impressionistic tendencies and show considerable skill of writing, especially in Saint Augustine.

SESSIONS' SONATA PLAYED BY MANNHEIMER

Roger Sessions was introduced to Europe at the International Festival of 1929 in Geneva, where his symphony attracted attention. His new piano sonata, heard in Homburg, leaves the field of impressionism and veers towards free tonality, unromantic, unsentimental music, as in the latest Stravinsky and Hindemith works. The American pianist, Frank Mannheimer, gave a fine performance of the difficult compositions of Sowerby and Sessions, with a polished technique and excellent musicianship.

The two string quartets were played by a Frankfurt quartet, Messrs. Lenzewski, Pauffer, Balkheimer and Seiber, who did full justice to their task and presented the works with clear precision and fine ensemble.

VARIED STYLES IN ORCHESTRAL WORKS

The orchestral program was naturally the most ambitious part of the festival, but at the same time the American symphonic compositions appeared to progressive German musicians to be less connected with the more

radical modernistic ideas than some of the chamber music. American symphonic writing was represented by Edward MacDowell, Leo Sowerby, Howard Hanson, Charles T. Griffes, Carl MacKinley and William Grant Still. The compositions presented were very different in style and character. MacDowell's piano concerto in D minor, though by far the oldest of all works of the program, was one of the most impressive; it unfolds many real charms, and in the masterly treatment of the piano it has never been surpassed in America. Frank Mannheimer as soloist again showed his brilliant virtuosity.

Of the modern pieces, Charles T. Griffes' The Pleasure-Dome of Kubla-Khan made the most striking impression, owing to its powerful individual and modern traits. Hardly less remarkable was W. G. Still's Africa. This Negro artist, so far entirely unknown in Germany, has at once established himself as a musician of rank and originality, by his sense of tonal color and rhythm, and the exotic and expressive power of his music. Leo Sowerby's overture, Comes Autumn Time, though familiar to American audiences, had its first hearing in Germany and was well received. Its descriptive powers and colorful harmonic treatment place it into the neighborhood of French impressionistic art.

Howard Hanson's Pan and the Priest, and MacKinley's rhapsody, Masquerade, in their more massive dimensions appealed less to the prevailing German taste. The performance of these orchestral works by the efficient Frankfurt Radio Orchestra and the Homburg conductor Oskar Holger deserves full praise. The American Ambassador to Germany, Frederic M. Sackett, was patron of the festival.

MUSIC FESTIVAL AT JENA

The university city of Jena has not the musical tradition and authority of its neighbor city of Weimar, but in recent years its summer festivals have grown in importance and have now become a center of musical culture for the entire district of Thuringia. Jena gained a certain musical renown by being the residence of Max Reger during the last years of his life. For a number of years Prof. Rudolf Volkmann, Reger's pupil, has been in charge of the musical activities at the Jena university and conductor of the Academic concerts, and to his energy and musicianship the success of this year's festival is mainly due.

Bach's B minor Mass had a remarkably powerful performance. Prof. Volkmann, a choral educator of high rank, has trained his various choral societies, combined with the University chorus, particularly in Bach, and the fine artistic results achieved this year proved the excellence of his work as conductor. The Weimar State Orchestra participated, and vocal soloists such as Ria Ginster (a pupil of the American singing teacher, Prof. Louis Bachner in Berlin), Hilde Ellger, Alfred Wilde and Albert Fischer gave their best.

EDWIN FISCHER IN BACH CONCERTOS

The second program contained all the various Bach concertos for one, two, three and four pianos. Edwin Fischer, an acknowledged authority in this particular field, came over from Berlin with his chamber orchestra and his gifted pupils, Kate Aschaffenberg and Konrad Hansen, with whom Prof. Volkmann appeared as fourth pianist. Edwin Fischer and his artists gave a finished performance, exciting immense enthusiasm. The last program of the festival was reserved for Wilhelm Furtwängler and the Berlin Philharmonic Orchestra, who gave a splendid rendering of Mozart's G minor symphony, Strauss' Till Eulenspiegel, and Bruckner's third symphony in D minor.

TWENTY-FIRST SILESIAN FESTIVAL

The twenty-first Silesian Music Festival took place in Görlitz. These provincial festivals, held triennially, take an important place in the musical culture of the province of Silesia. Their purpose is to present the great masterpieces to the public of the provincial towns, remote from the great centers of music.

In the old and interesting city of Görlitz, Furtwängler and the Berlin Philharmonic (Continued on page 22)

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Dunning Teachers' Convention

(Continued from page 12)

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These points were well brought out by Dean Warren Carrick, dean of the teaching faculty of the Dunning System of Improved Music Study in her brilliant address before the delegates at the Wednesday afternoon meeting.

At present the Dunning System counts a student body of some fifty thousand pupils throughout the country. They publish a quarterly magazine for teachers and a monthly for children, further evidence of how thoroughly organized is this system which has been endorsed and recommended by scores of the world's leading music educators, such as Leschetizky (whose pupil Mrs. Dunning was for many years), Busoni, De Pachmann, Carreno, Scharwenka, Dr. William Mason, Fannie Bloomfield Zeisler, and others.

The truth of the Dunning Association's motto, "By their fruits ye shall know them," was illustrated at the nation-wide Dunning trained pupils recital on Wednesday afternoon, when some twenty-five students, ranging from six to seventeen years gave the program. Those participating were Ralph Wolfe, pupil of Grace Kirk, Winter Haven,



BENJAMIN WEBBERMAN,
six-year-old pupil of Bessie Susong, Dunning teacher of Dallas, Texas, who astonished delegates at the Chicago convention by his playing of a Two Part Invention of Bach.

Fla.; Doris Rosenshine, pupil of Jessie B. Woolfenden, Detroit, Mich.; William A. Taylor, and Betty Louise Johnson, pupils of Mrs. John H. Coffman, Chicago; Barbara Neebe, and David Coolidge, pupils of Florence A. McKinstrey, Grosse Pointe, Mich.; Billy Olin, pupil of Rose Huntzinger Hughes, Albuquerque, N. M.; Barbara Marion, pupil of Mrs. Mildred Briggs, Detroit, Mich.; Janis Bolte, Pearl Telthoister, pupils of Ruth P. Plantz, Highland Park, Mich.; Benjamin Webberman, pupil of Bessie Susong, Dallas, Tex.; Eleanor and Jeanette Barron, Lois Garrett and Mary Jane Sennett, pupils of Clara R. Wilson, Aurora, Ill.; Rheua Nell Jones, reader and composer, who was a pupil of Mrs. Lewers Helper Cannott of Wichita Falls, Tex., at the age of five; Jane Tarman, pupil of Ruth Tarman, Martinsville, Ill.; Stuart Shoger, pupil of Clara R. Wilson, Aurora, Ill.; Josephine Martini, pupil of Millicent Lahm, Amarillo, Tex.; Lillian Roark Meador, pupil of Brownie Cole Munroe, Wortham, Tex., and Lillian Pegau, pupil of Gertrude Thompson, Albuquerque, N. M. All demonstrated how thorough is the Dunning System training in the fundamentals of music.

Special mention should be made of little Benjamin Webberman, a child of six, a real prodigy, who has been taught for the past fifteen months by Mrs. Bessie Susong of Dallas. He played a two-part Invention of Bach so remarkably as to stun his listeners and he made an outstanding "hit."

During the convention the first morning session summarized the past year's work and included a business conference of the normal faculty and an informal reception to all Dunning teachers. In the evening there was an artist recital by Adela Laue Kennedy, president of the Illinois teachers and of the Dunning Teachers Club, in the lovely Oriental Room of the Knickerbocker Hotel, where most of the meetings and programs were presented. After the recital there was an along-the-shore cruise for the delegates to view Chicago's illuminated skyline. Official opening of the convention was on Wednesday morning, with Mabel M. Bishop, president, presiding; invocation by Dean Carrick, addresses of welcome by Adela Laue Kennedy, Allie E. Barcus and Mrs. Wesley Porter Mason, hostesses; then there were the response and address by President Bishop, greetings from Earle Dunning, and the balance of the morning

was devoted to convention business and the discussion of many important matters.

On Wednesday afternoon there was the address of Dean Carrick, and the pupils recital above referred to. In the evening many of the delegates went by motor coach to Ravinia to hear the performance of Lucia. On Thursday morning there was another discussion of business problems and very interesting addresses made by Dr. Wesley LaViolette, head of the theory and composition department at the Chicago Musical College, and Allen Spencer, pianist and teacher at the American Conservatory of Music. Dr. LaViolette spoke on the National Association of Schools of Music regulations and standards for degree courses and the value of degrees and credits. Mr. Spencer's subject was Regulations of Degree Preparatory Courses and he had only words of praise for the Dunning standardization plan to meet these requirements. Other Association business consumed the morning, which was topped with a luncheon in the Silver Room, at which there was a round table discussion on subjects from the question box, lead by Harriet Bacon MacDonald, one of the most prominent and most successful Dunning normal teachers, whose helpful suggestions and authoritative information are always of vital importance.

On Thursday afternoon there was a model demonstration in costume directed by Dean Carrick, following which the resolutions committee made its report and all business was concluded. The convention closed with a banquet in the evening, at which Catherine Gertrude Bird, of Detroit, was toast-mistress, and an interesting musical program was presented by Dunning teachers and pupils.

The delegates were invited to Rudolph Ganz' interpretation class at the Chicago Musical College of Friday morning.

Atlanta, Ga., will be the meeting place in 1932.

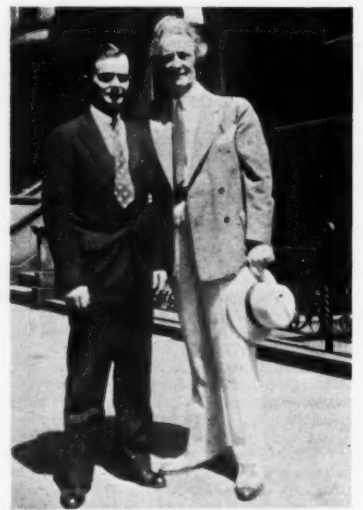
JEANNETTE COX.

Marvine Green in Recital at Hughes Studios

Marvine Green displayed a high degree of accomplishment when she played the fourth program in the series of six recitals being given by Edwin Hughes' Summer Master Class members at the Hughes New York studios. Miss Green possesses a technique able to cope successfully with the modern repertoire. Her performance of the rarely played D major Toccata of Bach was marked with fine feeling for the composer's idiom. This was followed by two sonatas by Scarlatti, played with charming grace. She then played the entire Faschingschwank of Schumann. The Scherzine was marked by a fine rhythmic sense and the passionate Intermezzo was done with warmth and beautiful tone quality. Two Liszt Etudes, Waldesrauschen and Gnomesreigen, and the E flat Paganini-Liszt study served to show off her brilliant technical equipment. Her performance was colorful and revealed individuality, repose and musicianship. The program closed with a presentation of Saint-Saëns Africa Fantaisie with Mr. Hughes at the second piano. Following this number, the stormy applause brought the pianists back again and again.

Miss Green has been heard a number of times in New York. Her last appearance was before the New York Matinee Musical in the Ambassador Hotel last April.

IN FRONT OF THE YEATMAN GRIFFITH NEW YORK STUDIOS



YEATMAN GRIFFITH (RIGHT) AND EDWIN ORLO BANGS.

Edwin Orlo Bangs, lyric tenor, teacher and conductor from Beaumont, Tex., has been attending the master class of Yeatman Griffith this summer in New York City. Mr. Bangs is a teacher of much experience, having taught at the University of Montana, and for nine years having been director of the department of music at the University of Idaho and then head of the vocal department of the Florida State College for Women at Tallahassee. For the past two years he has been teaching voice privately in Beaumont, Tex., where he directs a choir of sixty voices in that city and Port Arthur. He has a male chorus in Beaumont. Mr. Bangs has taught the Yeatman Griffith principle of voice production for years, having attended the Yeatman Griffith summer vocal master classes on the Pacific Coast—both in Portland, Ore., and Los Angeles, Cal.—also spending one full season in the New York studios. He gives this master teacher the credit for his own success as a teacher and singer. He has a large and growing class of pupils in Beaumont and Port Arthur. Mr. Bangs accepted the Florida State College post and his present position through the recommendation of Yeatman Griffith.

Richard Hendry Wins Medal

Richard Hendry, blind pianist, who is studying at the National Academy of Music in Glasgow, Scotland, and recently passed the fourth grade organ examination with high honors in all departments, was awarded the gold medal at a recent recital outside of Glasgow for his exceptional rendering of Schumann's Romance No. 2, Op. 28. The critics accorded him unusually fine praise.

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Geza and Norah Drewett de Kresz Active in Budapest

Concert and radio appearances in central Europe have occupied Geza and Norah Drewett de Kresz during their stay in Budapest. On June 27 Mr. de Kresz was chosen



GEZA AND NORAH DREWETT
DE KRESZ

to play at the Joachim memorial radio concert, which was broadcast from Budapest, and on July 14 he gave a solo recital over the Breslau Radio. This appearance was followed within a few days by a broadcast from Munich, at which he was assisted by Mrs. de Kresz. They are now resting in the Bavarian mountains, prior to their return to Canada on September 23.

The following from the Pesti Naplo, is only one of the tributes which the talented couple received after their Budapest joint recital: "It would be superfluous to repeat that Geza de Kresz is a violinist of good taste, balanced culture and perfect attainments. The pure gloss of his tone gives lustre to his interpretations, his rounded-off phrases give shape to details, and the harmonic disposition of his art forms with ease the 'whole.' Yet in his superiority there is no arrogance; on the contrary, the artist is modest and unassuming and that is why he

goes his way with such assurance and he has the aptitude to subordinate his own will to that of the composer as well as of the instrument. It is true that his individuality is exceptionally suitable for such self-subordination: his characteristics are those of the born chamber musician. Mme. de Kresz, who had appeared before our public several times during the past season, gave her very best this time, too. A distinguished audience welcomed the artists."

STUDIO NOTES

HELEN BRETT

Helen Brett is summering in France, after a busy season of teaching, writing, and coaching in French diction at her New York studios. Miss Brett spent five years of study in Paris before her work as an instructor, and is accompanied in France this year by a few students, carrying out her theory that they should learn languages and repertory in their native locale. She will resume her teaching in New York after October 8.

LA FORGE-BERUMEN

Each Thursday evening throughout the summer the La Forge-Berumen Studios, New York, are the scene of a program. July 16 the program was presented by Harrington van Hoesen, baritone, Gertrude Neff, pianist, and Frank La Forge, composer-pianist. This array of artists attracted many more people than the spacious studios could accommodate and many were unable to gain admittance. Miss Neff played classic and modern numbers, and proved proficient in interpreting both. She has a scholarly technic with a variety and flexibility of tone shading. Mr. van Hoesen's voice is of depth and warmth, and is well-cultivated. He possesses also excellent intonation, remarkable breath control and accurate phrasing. He chose two groups of lieder and songs by his teacher, Frank La Forge. Mr. La Forge created a perfect ensemble with his masterly accompaniments.

A program of unusual excellence was broadcast over WEAF by the La Forge-Berumen Studios, July 14. The participants were a quartet consisting of Mary Duncan Wiemann, soprano; Hazel Arth, contralto, winner of the second Atwater Kent Radio contest; Harold Haugh, tenor, and Harrington van Hoesen, baritone. Their teacher, Frank La Forge, was at the piano. Mr. Haugh and Mr. van Hoesen opened the program with the duet from *Forza del Destino*. Then followed two numbers by Mr. La Forge, *Sanctuary* and *Flanders Requiem* sung in excellent style by the quartet.

MABEL M. PARKER

Hazel Heffner, pupil of Mabel M. Parker of Philadelphia, has been singing over Station WFI and WLIT with great success. Margaret Riehm sang before the Civic Club in Ramseur, N. C., giving great pleasure. Ruth Lawler is on vacation in Canada. Madeleine Culver is under Miss Parker's guidance, studying the opera Faust, which she hopes to commit to memory, as she has several other standard operas.

CESARE STURANI

Dreda Aves sang successfully as Amneris with the Cleveland Opera Company, re-appearing later with the Metropolitan Opera Company. Santa Biondo, also of the Metropolitan Opera, is preparing a number of new roles. Greek Evans was engaged for leading roles with the Cleveland Opera Company. Elena Gleason is working on a repertory of opera and concert for a busy coming season.

Marianne Gonitch is now singing in opera and concert in France. Guido Guidi was scheduled to sing Ramfis in Aida at the opening of the Cleveland Opera season. Faina Petrova is preparing Carmen and other leading roles which she will sing with the Merola Opera season in San Francisco and Los Angeles; she will later rejoin the Metropolitan Opera forces.

Albert Edward Ransome, re-engaged by the Metropolitan Opera Company, sailed recently for Europe to appear there in opera. Myrna Sharlow scored a great success as Aida at the Cincinnati Zoo Opera. Mustyn Thomas received much praise for his appearances at the Steel Pier, Atlantic City, in the leading baritone roles in *The Bohemian Girl*, *Lucia* and *Pagliacci*.

Anna Turkel is continuing her successful career in Europe. Elda Vettori sang Santuzza at the Steel Pier, Atlantic City, and sang with success during the Cleveland Opera season as Aida. Floria Armstrong made her Television debut recently, singing popular ballads. Amedea Colombara, who recently appeared with Al Jolson's musical show, sailed for Europe recently, and will return in September to fulfill a new engagement.

All the above artists are studying with Cesare Sturani.

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Chautauqua Summer Opera Season Opens

Stoessel Conducts Two Performances of Madame Butterfly

CHAUTAUQUA, N. Y.—Puccini's Madame Butterfly was given at Chautauqua, July 24, the first of ten performances of summer opera at this resort. Under the baton of Albert Stoessel, and the stage direction of Alfredo Valenti, the performance was given with smoothness and beauty of staging. It was further distinguished by individual performances of the principals.

Of outstanding merit was the Madame Butterfly of Milo Miloradovich. The very large audience present saw and heard a Butterfly of moving pathos, of subtle emotional coloring ranging from exaltation to poignant suffering. That Miss Miloradovich gives a remarkable delineation of Cho-Cho-San was attested by the prolonged applause of the audience.

Sharing honors with Miss Miloradovich was the tenor, Charles Kullman of the Staatsoper in Berlin. Kullman, as Pinkerton, greatly increased the popularity of Butterfly in Berlin this last season.

Berlin

(Continued from page 19)

Orchestra were the chief attraction. The Berlin guests aroused enormous enthusiasm with a Beethoven program, embracing the Egmont overture, the fifth symphony, the choral fantasy, and the piano concerto in E flat, the solo part in the two latter works being entrusted to the stirring art of Edwin Fischer. Various provincial choirs had combined for the choral work, and the same well prepared, combined chorus showed its efficiency in an impressive rendering of Verdi's Requiem, conducted by Prof. Dohn from the Silesian capital, Breslau.

A second program, presented by Furtwängler, contained Bach's Brandenburg concerto No. 3, Schumann's D minor symphony, the Meistersinger prelude, Karl Marx' concerto for two violins, played by the two concertmasters of the Berlin Philharmonic, H. Holst and S. Goldberg, and Stravinsky's Fire-bird suite.

The principals of the orchestra played a chamber music program delightfully, presenting Mozart's clarinet quintet and Schubert's octet. An interesting item of the festival was Eberhard Wenzel's playing of the famous old Casparini organ in St. Peter's Church, which has recently been renewed by the well-known organ building firm of Sauer, with the view of making this magnificent organ equally apt for playing modern music and the works of Bach and the early masters, with the tone-color appropriate to each of these widely distant and differing epochs. HUGO LEICHTENTRITT.

Pianoforte College Principal Entertains

LONDON.—At the close of the Russian opera season in London, Mme. Maria Levin-



MME. MARIA LEVINSKAYA, photographed with the famous English writer, Sir Philip Gibbs, at a recent reception given at the Levinskaya Pianoforte College, in London.

skaya, well-known principal of the Levinskaya Pianoforte College, gave a reception to meet the principal members of the Russian company, which was attended by many titled and stage celebrities.

Among the directors and conductors present were Prince Cereteli, Mr. and Mrs. Eugene Goossens and M. Michael Steiman, and the principal singers turned out in full force. Mme. Vetchor, who sang opposite Chaliapin at the Lyceum Theater, sang Rachmaninoff's Spring Waters, giving great pleasure to Mme. Levinskaya's guests, who

Brownie Peebles, in the role of Suzuki, showed an understanding of this character, imparting tonal dignity, and dramatic appeal. Miss Peebles has sung the part many times, with the American and other opera companies.

Mention must also be made of the character of Goro, efficiently presented by Warren Lee Terry, tenor soloist at St. George's Church on Fifth Avenue, New York. Mr. Terry has a flair for comedy and an effortless technic. Robert Crawford was a Sharpless of pleasant personality. There were also Yamadori, Willard Young; the Bonze, Karl Theman; Imperial Commissioner, Alfred De Long; and a decidedly efficient chorus.

A second performance of Madame Butterfly was given July 27 with the same cast, save for the role of Butterfly, which was sung by Pearl Besuner, with the consent of the management of the Metropolitan Opera Company. E. G.

included Marchioness Townshend, Countess of Leitrim, Countess Heiden, Viscountess Rhondra, Sir Philip and Lady Gibbs, Lady Lavery, Mr. and Mrs. C. B. Cochran, Mme. Labori de Pachmann and Mr. and Mrs. Victor Gollancz. J. H.

Liszniewska Scores in Portland, San Francisco and Denver

While most artists are resting and storing up energy for the coming season, Marguerite Melville Liszniewska goes about holding



MARGUERITE MELVILLE
LISZNIEWSKA

in front of the auditorium in San Francisco, where she gave a recital at the biennial convention in June of the National Federation of Music Clubs.

short-term piano classes and giving recitals in various parts of the country.

Engaged as soloist at the joint convention of Oregon and Washington state music teachers' associations, held in Portland, Ore., from June 15 to 17, Mme. Liszniewska gave a piano recital and two demonstration-lectures, the subjects of which were Short Cuts to Virtuosity and Artistic Pedalling. She scored heavily in both capacities.

From there the eminent pianist went to San Francisco for a recital at the Auditorium at the biennial convention of the National Federation of Music Clubs. After this came a two weeks' master class and recital at the Lamont School of Music in Denver, Col., besides a recital on the Summer Artists' Course at Elitch Gardens, Denver, and another at the University of Colorado in Boulder. On July 20, Mme. Liszniewska returned to Portland, Ore., for a two weeks' class before starting across the continent to teach in Camden, Me.

In September Mme. Liszniewska will resume her classes at the Cincinnati Conservatory of Music.

New York String Quartet Concert

For the sixth successive season the New York String Quartet appeared on the lecture and music course of the Columbia University summer session, July 20. Quartets by Beethoven and Ravel comprised the program. In spite of the excessive heat a large and cordial audience attended.



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Cleveland Opera

(Continued from page 5)

most ideal conditions. Across the wide stage (it is 250 feet in width, and 150 in depth) were twenty-five blazing lights, they forming the only stage curtain. Along the edge of the stage there was a row of what seemed like footlights, but in reality were microphones that carried the softest tones of the soloists to the most distant seats, and blended the orchestral voices. Sixty men from the Cleveland Orchestra played with the 100 men directed by Cesare Sodero, Carlo Peroni, Paul Eisler, and Howard Hanson. The repertoire consisted of six performances; Aida was given three times, each with a different cast and the most sumptuous pageantry imaginable. When Radames, the returning conqueror, appeared before the Egyptian King he was accompanied by Bedouin Chieftains mounted upon the splendid horses of the Cleveland Police Force, followed by burden-bearing camels and Ethiopian hordes recruited from Negro choral societies (singing societies of Czechs and Germans figured in other operas).

The stars in Aida included: Anne Roselle, Coe Glade, Paul Althouse, Pasquale Amato, Guido Guidi and Giuseppe Mantovani in the first cast; Alida Vane, Dreda Aves and Pasquale Ferrara, in the second; Elda Vettori, Coe Glade, and Paul Althouse in the third. Three mixed programs included Cavalleria Rusticana, in which appeared Vettori, Merle Alcock, Ferrara, Martino-Rossi, and Constance Eberhart; third act of La Gioconda, with Vettori, Alcock, and the superb ballet headed by Rita de Le Porte, and the final scene from Die Meistersinger, with Vettori, Althouse and others; the second act of Carmen, with Coe Glade, Ralph Errolle, and Giuseppe Martino-Rossi; third act of The Bartered Bride, with Anne Roselle; while the last performance of Cavalleria had the added interest of Helen Gahagan's debut.

Reviewing the individual work of the artists, it must be recorded that Anne Roselle proved her value not merely as a singer but also as an effective and imposing theatrical artist. Hers is a rounded talent whose theatrical bent seems to revel in the luxuriousness of such a performance as was witnessed in Aida. There was deep expression in her portrayal.

In Paul Althouse one always finds a completely satisfying artist. He sang his allotted role with fervor and breadth, fitting well into the pompousness which is characteristic of Radames. It has been said of the tenor that he is among the outstanding few real Wagnerian singers of the day; certainly he proved that he is at home with the music and delivered the Prize Song with suavity.

Pasquale Amato brought the true operatic manner not only to his own role but to the entire performance, for his is the artistry which is great not purely because of experience but also because of the innate qualities of his baritone voice.

Much has been said of the growing art of Coe Glade. Her appearances here as the Princess in Aida, and later as Carmen, justified the many laudable adjectives which have been used at various times in classifying her work. Not only is Miss Glade's voice one of power and beauty, but it is also expressive and her personality is very colorful.

A newcomer was Pasquale Ferrara, who aroused great delight both with the beauty

BOSTON ESTABLISHES RECORD ATTENDANCE

Boston.—Not to be outdone by Cleveland, another outdoor record attendance—this time in New England—was established when 25,000 persons heard the Esplanade concert of the Boston Symphony "Pop" concerts on August 4. This was a "request program" and Arthur Fieldler and his fifty players received a tremendous ovation. Because of the lack of sufficient seats, thousands were obliged to stand. One hour before the start of the program more than 9,000 seats were sold to music lovers who had gathered from all parts of Greater Boston. Soon seats were unobtainable at any price and trucks had to be sent for more. The police reported that the number of parked cars in Beacon and adjacent streets was the largest they had ever seen. A.

of his tenor voice and the brilliance of his acting. Both in his interpretation of Turridu and Radames he stood out as a special feature of the performances.

Miss Gahagan's debut was looked upon with interest, and it was only natural to wonder at her vocal abilities considering her dramatic fame. She did her part beautifully and received a most cordial greeting.

Another artist of merit was Elda Vettori, whose temperament plus voice, made her singing very effective.

In closing, it may be said that Open Air Opera at the Stadium was voted by all to have been a splendid success, attended by the mighty and lowly, with society attired in evening dress and the more democratic persons in summer attire.

Cleveland deserves the praise not only of her own citizens, but of the entire country for what has been accomplished here. She has proved that, even in times of depression, good music will given always appeals, and the record-breaking attendance ought to be a stimulus to other cities considering summer opera. C. B.

\$10,000 Willed to Musicians' Foundation

The Musicians' Foundation, Inc., has received \$10,000 in the will of Rebecca W. von Inten, who died in Germany on July 25. The fund is to be known as the "Ferdinand von Inten Fund."

Ovation for Bilotti at Salzburg

SALZBURG (by cable).—Anton Bilotti received a great ovation at Salzburg before a full house. He was obliged to give five encores. DRAKE.

Notables Arrive

On the Bremen last Saturday arrived Leo Godowsky, Frederick A. Stock, Mrs. Josef Hofmann, Albert Coates, Leonard Liebbling, Lea Luboschutz and William S. Paley, president of the Columbia Broadcasting Company. Mr. Stock spoke pessimistically of economic conditions abroad which were gradually having their effect upon musical productions. He predicted worse things to come.

Albert Coates, who also arrived on Saturday, went at once to Robin Hood Dell, Fair-

mount Park, Philadelphia, to conduct the opera performances there. On August 11 he will take up the baton at the New York Stadium Concerts.

Ena Berga Sails for Busy Season in Europe

Ena Berga, who achieved such an outstanding success at Antwerp during the last two years, sailed for Europe again on July 17, having been engaged to sing leading coloratura and lyric roles this coming fall and winter season at the Grand Theater in Lyons, France.

Mlle. Berga made her original debut at Nuremberg and after that sang in Berlin.



ENA BERGA,

artist from the Bowie Studio, who is to sing this coming fall and winter in Lyons, France.

She then came to New York, where she was one of the many artists studying with Bessie Bowie. She was engaged from that studio to go to Antwerp, and, besides singing there, has made guest appearances in various cities.

At Verviers, where she sang Lucia last year, her success was such that she was re-engaged last January for the same role. She was a guest artist for the opening of the winter season at Namur, singing Gilda in Rigoletto. She also made her initial appearance at Lyons in that role, after which her contract was at once signed for this coming season.

Ena Berga is of Turkish and Russian parentage and is gifted not only with a voice of haunting beauty but is also an admirable actress.

Hartmann Works to Be Given

Karl Wecker, conductor of the Grand Rapids Symphony Orchestra, will play Arthur Hartmann's symphonic poem, Timar, and his Idylle and Bacchanale on the same program during the coming season. Mr. Hartmann has been invited to conduct them.

Timar is a work after the book of Maurus Jokai and is in two tonalities, viz.: B major and C minor, the D₄ (of B major) acting as E flat for the C minor. However, Mr. Hartmann calls the work Roman Musicale instead of Symphonic poem. The Idylle and Bacchanale has been played many times and Mr. Hartmann is to conduct it in Philadelphia with the Women's Symphony Orchestra. Maestro Bimboni has informed Mr. Hartmann that he will present a short male chorus of the former's Bring Her Again In, O Western Wind.

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T. Arthur Smith Dead

News comes from Baltimore, Md., of the death of T. Arthur Smith, well known in musical circles of Washington and Baltimore for twenty-two years. He was the founder and president of T. Arthur Smith, Inc., which had handled the Washington appearances of many noted opera and concert artists. He was called the pioneer in musical development in the capital. He also was local manager for the New York Philharmonic and Philadelphia orchestras and treasurer of the National Theater and Albaugh's Opera House.

He had also had charge of numerous musicals at the White House.

He was sixty-one years old and is survived by his widow and two sons, Arthur Leslie and Renoux Jamieson Smith.

Nita Alberti in Recital

Nita Alberti, soprano, was heard in recital, July 29, at the Lamont School Playhouse, Denver, Colo. Anna Ross Cheney, contralto, was assisting artist, and Solon Alberti was accompanist for both singers. Mrs. Alberti offered numbers in German and English, among the latter being four songs by Mr. Alberti—Trees, God's Plan, My Lady Sleeps, and Recompense. To conclude the program was the first scene, fourth act of Verdi's Otello, with Mrs. Alberti as Desdemona and Miss Cheney as Emilia.

Maria Verde on Vacation

Maria Verde, who recently located in San Francisco, with studios at the Fairmont Hotel, is enjoying a summer holiday, a well earned respite after an active season of teaching. Mme. Verde forsook New York, where she had taught in the Steinway Building, for San Francisco, which she regards as one of "the outstanding musical centers of the country."

Harold Land in Vermont

Harold Land, baritone, will give a recital at Dorset, Vermont, this evening, August 8, and a recital at Stockbridge, Mass., on August 9.

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Repetitions Enjoyed at Ravinia

Karleton Hackett, Critic of the Chicago Evening Post, Pays Fitting Tribute to Impresario Louis Eckstein

RAVINIA.—On the afternoon of July 26, the Chicago Symphony Orchestra under Eric DeLamarter gave a program of Italian



HILDA BURKE,

who has substituted on short notice for Elisabeth Reihberg at Ravinia, in Aida, Lohengrin and Butterfly, pictured while on a stroll with her dog, Queenie, through the woods surrounding her home across from Ravinia Park. Miss Burke is spending the summer in study and preparation for her fall concert tour. (Maurice Seymour photo.)

music, and Daniel Saidenberg, first cellist, was the soloist.

AIDA, JULY 26 (EVENING)

Aida was repeated, but this time with Hilda Burke in the title role, scoring a success with public and press.

MARTHA, JULY 27

The same fine cast that performed previously was heard anew in Flotow's Martha.

TOSCA, JULY 28

Yvonne Gall, Martinelli, Danise, Gandolfi, Trevisan, Oliviero and Ananian were the

singers heard at a repetition of Puccini's Tosca.

MANON, JULY 29

Massenet's Manon brought forth the same cast heard previously.

FAUST, JULY 30

A repetition of Faust permitted us to admire once again, Yvonne Gall, Edward Johnson, Leon Rothier, Mario Basiola, in roles in which they had previously appeared to splendid advantage.

ECKSTEIN HAS MADE RAVINIA

Having used so little space to review the sixth week of the Ravinia season, it seems permissible to run at this time an article which appeared in the Chicago Evening Post



DURING REHEARSAL AT RAVINIA
Left to right: Karleton Smith, lecturer and author on musical subjects; Edward Johnson, who sings Peter Ibbetson, and Lucrezia Bori, the Mary, Duchess of Towers. (Maurice Seymour photo.)

of July 28, under the signature of Karleton Hackett, the eminent critic of that paper:

"Louis Eckstein and Ravinia. For twenty years the names have been synonymous. But why? Why has he stuck it out all these years in rain or shine, hot or cold, good or bad?

"This is one of the most striking psychic phenomena of our musical world, and no satisfactory explanation ever has been vouchsafed by the various high-ranking psychoanalysts who have tried it. And still the question on everybody's lips is: 'How much does it cost, and why does he do it?'

"To ride a hobby is one thing. Almost everybody has a hobbyhorse on which he takes an occasional canter. But in Mr. Eckstein's case, and leaving the cost out of the question (if the cost can be left out of the question in America), think of the time and energy he has put in year after year?

"Three months solid in the summer; ten weeks of actual performances and at least three for getting things in running order for the first performance. Then all winter long commuting to New York, with stays of a month or six weeks at a time during the intensive period, and always on the end of a telephone or cable wire. With so many strands to be woven together, there is always some tangle to be unraveled.

"And why? Not to make money, this much is known. The reason for Ravinia may be mysterious, unfathomable, but at least by now everybody realizes that it is not a money-making scheme. That so far from deriving a financial return from the expenditure of so much time, thought and energy, it actually costs him money!

"Why does he do it? The question is asked with ever louder and more insistent tone. For it is upsetting to our general scheme of things, this Ravinia that Louis Eckstein has made.

"It is not so much the money, at least not entirely. We have grown used to rich men and to their expenditure of tremendous sums of money. Foundations, libraries, colleges, art museums and so forth. The dedication of a vast sum to a worthy purpose comes most naturally within our scheme of things. But in these cases the rich man stands afar off, almost unseen, and merely provides the money while others furnish the brains

and skill. This is normal, proper and understandable.

"But out at Ravinia Mr. Eckstein not only provides most of the money but also the brains, skill and driving force. He has learned the opera business from one end to the other, decides on the repertoire, engages the artists, casts all the works and leaves to his singers and conductors only the actual labors of rehearsal and performance.

"And why has he spent all the time and money necessary to learn this most delicately adjusted and complicated business? For a business it is as well as an art, and of the most expensive. If he is not making any money out of it, and if in the very nature of things he never can make any money out of it, why does he do it?

"The rich man giving his money and paying other people for their brains and work, this we can understand. But the rich man spending not only his own money but also his time and strength—this is the psychic phenomenon of Ravinia. A new specimen not yet classified.

"Men are energized by mixed motives. Many times it is quite impossible for the man himself to account for his determination. Then, too, man is a modest animal, with hidden places within him which he hardly dares think of himself, to say nothing of permitting outsiders to poke around therein.

"Louis Eckstein loves opera music and everything connected with it; the great swelling tones, the surge of the climax, the emotional drive and the response of the public. Loves to grapple with its problems with his own hands, disentangle them and hold them straight and firm. He has, too, a sense of service and of civic duty, for what he has received he owes something to somebody—that is, to the public at large.

"And Mr. Eckstein is a fighter. Nor people nor circumstance can lick him. Good times or bad times, he will carry on. Ravinia is at once his child and his heart's beloved to be cherished, protected and set high and apart upon a pedestal. What does a man care for his child?"

Frederick A. Stock and the Chicago Symphony Orchestra

(Continued from page 6)

tra he had worked so strenuously to perfect. Stock, through long association and intimate contact with his predecessor, had become imbued with the same ideals and aspirations. It remained for him to carry on, to build and improve the organization left in his charge.

Fourteen seasons had passed at this time; the orchestra was known to all Chicagoans, great artists were appearing with the orchestra as soloists: The three-sheets carried such names as Paderewski, Nordica, Eames, Ysaye, Zeisler, Hoffman and Kreisler; the world's greatest talent was appearing at Orchestral Hall. The reputation of the organization became world wide in scope; it was hailed as one of the greatest institutions of its kind.

The organization now known as the Chicago Symphony Orchestra, has had three names. For the first fourteen years it was known as the "Chicago Orchestra"; for the next seven and one-half years the name was the "Theodore Thomas Orchestra." The name was again changed to that which it now holds.

With the building of its own home came an era of continued prosperity, a lessening of the financial strain, and a greater expansion in the activities of the orchestra. Though it has never been self-sustaining, the stress and strain has been reduced to such an extent as to make possible its steady progression and enlargement. Many public spirited friends of the orchestra have left bequests to the various funds of the association.

Antwerp Opera Singers Win

ANTWERP.—The singers and staff of the Flemish Royal Opera here have just won actions brought by them before the Antwerp Commercial Tribunal against the directors of the theater for breach of contract.

The opera season, which should have ended on May 17, was prematurely closed on May 2, the contracts of the singers also being terminated on that date. Thirty-seven claimants will receive a redress of amounts varying from \$850.00 to \$30.00, according to their position. J. S.

Rodzinski Conducts All-Tschaikowsky Program

On his return from Hollywood sometime ago, Walter Damrosch expressed the thought that the music of Tchaikowsky was moribund. That Rodzinski thinks otherwise is indicated by the fact that on August 1 he gave an entire Tchaikowsky program at the Bowl, consisting of excerpts from Eugene Onegin, the Fifth Symphony, the Roco Variations with Nicolas Ochi-Albi, cello soloist, and the 1812 overture.

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Reiner Takes Up Baton at New York Stadium Concerts

Distinguished Conductor Begins His Two Weeks' Engagement With Stirring Program — Huge Audience Most Enthusiastic — Other Programs of the Opening Week Also Enjoyed

Fritz Reiner made the first appearance of his two weeks' engagement as guest conductor at the New York Stadium on Tuesday evening, July 28. The good-sized audience gave the well known conductor a most enthusiastic reception, for he is not a stranger to New York music lovers. Mr. Reiner appeared at the Stadium concerts several years ago, and during the winter seasons has wielded the baton in guest performances here with the Philharmonic, the Philadelphia, and the Cincinnati orchestras (having been conductor of the last named for nine years), and also the International Composers' Guild.

For his opening number he offered a Leo Weiner transcription of Bach's organ toccata and fugue in C major, Brahms' fourth symphony, Richard Strauss' Don Juan, and Wagner's prelude to Die Meistersinger.

In his readings Mr. Reiner once more proved a skilled wielder of the baton, authoritative and direct. He is an individualist, however, and departs frequently from the usual tempi of certain phrases of the works, yet he is virile and interesting. The Weiner arrangement was perhaps the novelty of the program and proved brilliant and colorful under Mr. Reiner's baton. The other numbers were finely performed, and at the conclusion Mr. Reiner and his men were given rounds of applause, the visiting conductor returning to the stage several times.

Mr. Reiner, who is to be the head of the orchestra department of the Curtis Institute, is also one of the conductors of the Philadelphia Grand Opera Company and will have guest performances with the Philadelphia and the Rochester Philharmonic orchestras.

For his second evening, Fritz Reiner gave the following selections: overture to Benvenuto Cellini (Berlioz), Pictures at an Exhibition (Moussorgsky-Ravel), La Mer (Debussy) and Bolero (Ravel). Heavy rain an hour before the concert forced the audience to the great hall which lent in some respects better effects for certain works, among them being the Debussy La Mer. Here one caught the finer shadings of these sketches and their poetry. The Moussorgsky Pictures, as arranged by Ravel, had an excellent reading in Mr. Reiner's hands, and the Bolero,—as it usually does,—won thunderous applause from the delighted listeners. There was a warm reception for Mr. Reiner and his men—and well merited.

For the remainder of the week Mr. Reiner treated his hearers to various interesting programs. On Wednesday French works predominated, in fact, with the exception of Moussorgsky's Pictures at an Exhibition (and this orchestrated by Ravel), the program listed Ravel's Bolero, Berlioz' Benvenuto Cellini Overture, and Debussy's La Mer. Perhaps the most beautifully done was Debussy's work, in which Mr. Reiner deftly brought out the subtleties of the varied pictures.

Thursday brought Borodin's Second Symphony; a fascinating work performed vividly and impressively. Mr. Reiner, who has been dubbed a modernist, seemed to transcend with Borodin the usually morbid ideas attributed to the Russian. As a magnificent piece of nationalistic music this work depicts the Russian as not only happy but thoroughly virile. Other numbers were Glinka's Russian and Ludmilla Overture, Rimsky Korsakoff's Spanish Caprice, Weinberger's Polka and Fugue from Schwanda, Liszt's Mephisto Waltz, and Strauss' Till Eulenspiegel.

Friday evening the crowded Stadium heard a program of composers of today. Henry Hadley's Streets of Pekin, Kodaly's Dances of Marosszek, Ravel's Daphnis and Chloe suite, Goldmark's In the Spring, Debussy's Afternoon of a Faun and Petrouchka excerpts, all seemed to delight the audience,

while the Kodaly work brought the orchestra to its feet.

Brahms' First Symphony was the special attraction for Saturday's concert, while the Beethoven Fifth pleased the Sunday crowd.

Bayreuth Festival

(Continued from page 5)

comparison is inevitable. The ages of the two men explain the essential differences of their versions. Toscanini's is more mature, Furtwängler's more passionate. His abandonment at times was almost torrential. For years he identified himself with this particular score whose exalted ecstasy corresponds to his own temperament. Accordingly the performance was almost without precedent for intense power and sensuous beauty. The orchestra was like a stormwhipped sea in the first and third acts, and of superearthly tenderness in the second. All the soloists surpassed themselves. Melchior sang and acted with irresistible inspiration. Nanny Larsen Todsén, despite limited vocal powers, reached a high measure of histrionic achievement. Both Rudolf Bockelmann as Kurwenal, and Amy Helms as Brangäne showed improvement over 1930, while Manowarda as King Mark deepened the impression he made in Tannhäuser.

Tremendous enthusiasm is greeting all the performances. Scores of prominent musicians from all over the world are in reverent attendance as delighted listeners, and give themselves up without reserve to the unique charm, atmosphere, and artistic significance of Bayreuth. The Ring of the Nibelungen is now ready for hearing. ADOLF ABER.

ELMENDORFF CONCERTS

Bayreuth, August 4 (by cable)—The Nibelungen Ring again was conducted by Karl Elmendorff, completing the Festival's first round. Elmendorff has youthful spontaneity of expression and a remarkable ability to prepare climaxes and assure their utmost effectiveness. If, however, the orchestra did not sound quite the same as under Toscanini, this may partly be ascribed to the men's exhaustion after three initial nights.

The cast was most impressive. Schorr's Three Wotans were a great experience, thanks to his vocal mastery and superior interpretative powers. Branzell's two Frickas were similarly excellent. Melchior's Sigmund has been completely transformed since last year and is truly a masterful impersonation, ideally seconded by Maria Mueller as Sieglinde who has as beautiful a voice as she has appearance. Gotthelf Pistor sang both Siegfrieds and makes an ideal figure despite occasional insufficiency of volume which led him to force his voice. In Gotterdaemmerung he surpassed both himself and colleagues who were generally below Bayreuth standard.

An unfortunate part of the performance was Bruennhilde. Larsen Todsén is a wonderful artist but no longer possesses the necessary vigor for three Bruennhildes on successive days. The minor roles which, according to Bayreuth ideals, should be treated with equal importance, were partially inadequate. The great achievement of the final night was the work of the chorus of stalwarts whose singing was unique in its magnificence.

The staging was the same as last year except for the first act of Siegfried which was given a completely plastic setting in accordance with ideas of Adolphe Appia. In Gotterdaemmerung the new setting, which is Siegfried Wagner's greatest monument, was again much admired. The public enthusiasm was unbounded but the no-curtain rule was rigidly observed. ADOLF ABER.

Florence Stage With Vienna Symphony

Florence Stage, pianist, will be the soloist with the Vienna Symphony Orchestra in Bad Gastein on August 17.

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William Geppert

David Gibson, in the Lorain (O.) Journal, says: "These radio people who give us good music in winter evidently think we want poor music in summer." David Gibson has said, from time to time, some pungent things regarding the radio, but this awakens thoughts of what the listeners-in have to contend with in the attempt to get something good from the broadcasting stations.

Many have been the comments made in this department of the MUSICAL COURIER regarding the deficiencies exhibited in broadcasting. There is little during "The Good Old Summer Time" to attract one to the radio for home enjoyment. We have plenty of speeches, plenty of sport talks, but mighty little good music. The one thing that is doing most to lessen respect for the radio is the stupid talk of the announcers. It is bad enough, in spots, over the national broadcasting chains, but when it gets to the broadcasting of the local stations it is absolutely beyond comprehension.

Those located in the larger centers do not have to contend with the almost impossible local talk about local merchants. If one had the patience and time, he could probably get enjoyment out of these long, local talks of announcers who proceed to give over-counter discussions as to relative merits of the offerings of the local merchants.

Then again there are "patent medicine talks" that surpass the talks of "barkers" from the tail-end of patent medicine wagons that covered this country forty or fifty years ago, the only difference being that the patent medicine barker usually possessed an approach to the human beings before him. The rural broadcaster, however, is talking into the dark, and he does not see those to whom he is speaking and would fall to pieces if he had to face them, as did the old-time patent medicine spielers who gathered around his gasoline torch the very same class of people that in our rural districts listen-in to the radio.

The people of today are further advanced, in the smaller centers as well as the cities, for we have the advantage of many things that were unknown in the days of candles, and later in the days of the then-called "carbon" or "coal oil." It is not to be expected that these local broadcasters should be able to talk about music, and it may be that during the summer months when considerable national broadcasting is dispensed with, the local broadcasting stations are obliged to discuss the wares offered by the local merchants.

The attempt of the broadcasters of national repute to supply good music through electrical transcription should provide plenty of information that would enable the local men to give a talk on music. The present writer listened-in recently in small towns in the South to many of these local "talks" and got a lot of amusement out of them, and it was possible to turn off the loud-mouthed talkers, expatiating on this or that remedy, school of medicine, and probably everything else. For instance, one announcer who was supplying the radio with these electrical transcriptions announced as follows: "The next number will be taken from the great and celebrated Japanese opera, Cavalleria Rusticana." In announcing another electrical transcription, he said: "We now are going to give you an extract from the great opera, Oweida. We do not know anything about this opera but we will read about it to you from a book." It was discovered, from "the reading from a book," that the "opera extract" was from Aida. Of course, mistakes can be made and are made, but we should not blame the radio for such blunders.

Naturally, broadcasters are not expected to know everything, but it does seem as though there should be a curtailment of these everlasting long talks about things they do not know, and particularly about things to sell. One man, timed by the present writer, talked about groceries for over ten minutes. There was a record played as a "signature" and this was the musical contribution. Again, there are many of the filling-in portions of the broadcasting that are supposed to be funny, while local singers and instrumentalists torture one with the attempts to interest the listeners-in. It is friendly, probably, to announce that such and such a number is being sung especially for the benefit of some one in a neighborhood town or city, and it does bring about a good-fellowship that is worth while. This, however, is destroyed by the mouthings of a broadcaster who attempts to be funny, and one cannot but wonder why a stupid broadcaster should persist in announcing who he is.

There are probably many complaints on account of the time consumed by these talkers who have little to say and say it loud and with emphasis, believing probably that the louder they talk the more effective the argument. Time will remove all these blemishes from the radio, but there does not seem to be much effort being made toward educating broadcasters, selecting those with voices that carry well, and, above all, preventing the loud and disagreeable tones that torment the persons seeking refreshment of a mental character.

Tradition Hampers Retailing

The New York Times recently had a semi-editorial, headed "Tradition Hampers Retailing." For the benefit of piano dealers who are certainly handicapped by tradition as to selling methods, the following can be read with interest and profit:

Retailing is a business which even its members are willing to admit is often tied too closely to tradition. Certain methods and practices have become established almost beyond the possibility of removal, though their value may be questioned on many occasions.

The returns question furnishes a case in point. Many executives would like to see what could be done toward reducing unwarranted returns by store customers, and yet they hesitate to adopt a practical program because of the feeling that their houses benefit through offering this convenience to the public.

An even more appropriate example of tradition is to be found in the general attitude on discounts. Some leading executives believe that they should ask for higher terms on certain lines which have offered only low rates. They could obtain the same results through increasing their mark-ups, but they feel that tradition is too strong and that there would not be a general following of these longer margins.

About the same thing holds true of retail wages and salaries. It has been demonstrated that where selling salaries are highest costs are lowest and profits largest, and yet these facts apparently are

overlooked for compensation along the traditional lines.

What the business of retailing appears to need on many of its pressing problems is an outside viewpoint or an engineering approach which would not be bothered by tradition but would point out how profits might be achieved or increased. The new interest turning toward distribution may furnish some changes which may greatly aid the stores if they do not turn down the suggestions—which is a tradition also which they often follow.

There is one thing that can be said about the average piano dealer and that is, he resents any outside interference, as he believes it to be, by those who could present to him a viewpoint different from his own as to selling methods. It is hard to break down tradition in the selling of an article like the piano, which has never been a great business but always has been a profit-making one, even if the profits have been frequently eaten up by excessive overheads that tradition seemingly has piled up into a destroying element. It may be that the crucial tests that have been made during the past two years will bring the average piano dealer to the point of listening to outside information that will make him recognize the many mistakes that tradition has held him to, and, in view of the changed conditions of the commercial world, will compel him to approach other ways and means of placing pianos in the homes of the people.

Paderewski, Steinway, Piano

In the July 11 issue of the MUSICAL COURIER there appeared some comments regarding the references to the piano in the daily papers. Among the things that were said was the following:

Everything Is Relative

THE PIANO COMES BACK

—headline.

After the crooning and other crimes you hear via the radio, a kid practicing the scales will probably sound like heavenly music.

Here is another one that presents a very large black question mark. It may be that Leonard Lieblich, Editor-in-Chief of this paper, now on his yearly tour of musical Europe, can give the desired information as to just what is meant by the following editorial taken from another daily:

If all the piano keyboards that Paderewski has wrecked were placed end to end, it would be just too bad.

Piano men may say that linking the name Paderewski with pianos is a good thing for the piano. It is. But why try to make a joke of it? It certainly is not any joke to Paderewski, and certainly it is no joke to those who are fortunate enough to listen to the great pianist who at his age is astonishing even those who heard the master when he made his first tour in America in 1873. Paderewski's piano is as well known as Paderewski, for in this country he has always played the Steinway piano. To say Steinway, means piano, and to say Paderewski also means piano.

This brought a reply from Oliver H. Ross, of the Oliver H. Ross Piano Company, Ft. Worth, Tex. Mr. Ross writes, in an interesting letter to the present writer, that Paderewski played in Ft. Worth, February 13, and that a few days before the date of his appearance the seat sale had been going very poorly, with no promise of improvement. The managers of the Paderewski concert appealed to Mr. Ross for assistance

and he responded to this by inserting in the Ft. Worth papers the following fine piece of publicity:

ART ACHIEVEMENT

If one had asked Dr. Eliot, president of Harvard University, during his lifetime, for the most outstanding name in literature, he no doubt would have answered Shakespeare, and in a like manner, if he had been asked for the name of the world's greatest composer and writer of opera, the answer would undoubtedly have been Wagner. If one had asked Dr. Eliot the name of the greatest Persian poet of the twelfth century, the answer would have been Omar Khayyam. Or if one should have asked Dr. Eliot for the name of the greatest warrior of the fourth century B. C., his answer would have been Alexander the Great. If one should have asked him the name of Egypt's most cruel king the answer would probably have been Cheops, with the great pyramid at Gizeh as a mute witness, and he might have added that Rameses II was the greatest Egyptian Pharaoh, and thus all down through the centuries some dynamic, outstanding personality has left his imprint in the halls of fame and the annals of history. In pursuance of this line of thought there are two names that mean more to art and music today than perhaps Napoleon or Caesar meant to the perils of war in their day, and we predict that these two names will go down in history with a greater influence for cultural benefit to all mankind than any names known to art. These names are Paderewski and Steinway and are known the world over—to say Paderewski in any country on the globe but means pianist to all nations, and to say Steinway in any nation or tongue but means piano of the highest tonal development. Thus these two names are interlinked and blend in artistic perfection.

All great pianists today, without the slightest feeling of petty jealousy, recognize and respect Mr. Paderewski as the master. The program to be played by Paderewski on the Steinway piano at the Central High Auditorium here on the evening of February 13th promises to be a very real musical feast. Permit us to suggest that this is indeed a rare opportunity to see the great Polish statesman and hear the renowned pianist, Paderewski. Seats now on sale at Fakes & Co.

It will be noted that there was a similarity in what appeared in the MUSICAL COURIER and in Mr. Ross's advertisement, in that the reference to Paderewski and the piano were along the same lines.

Mr. Ross says that after the appearance of this advertisement in the Ft. Worth papers, the sale of tickets at once increased and the Paderewski concert was a big success, all of which coincides with the oft-printed appeals of the present writer as to the duty of the piano dealers in taking up and helping the appearances of the great artists when they are announced to visit cities like Ft. Worth.

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CHOOSE YOUR PIANO AS THE ARTISTS DO



A TRIO OF OPERATIC STARS
Gigli, Chaliapin and Richard Tauber, talking things over at the Hotel Savoy in London.
(Stage Photo Co.)



GUIDO DI NAPOLI,
vocal teacher, many of whose pupils are singing successfully before the public, has just moved into his new quarters at the Hotel Ansonia, in New York City.



ROSEMARY ALBERT,
soprano, and artist-pupil of Giuseppe Boghetti. Miss Albert, for the next two years, will be under the management of R. E. Johnston. Last season she gave successful recitals in both New York and Philadelphia. During the 1931-1932 season she will sing programs in several cities including New York.



"ALL RIGHT, BOYS, LET'S GO!"
Paul Althouse probably added "a la American!" Anyway there is no doubt but that he thoroughly enjoyed finding these minstrels during his recent stay in Havana. And it is a good guess that the tenor learned something about the popular Rumba, even if the heat, perhaps, prevented him from dancing.



BERYL RUBINSTEIN,
dean of the faculty of the Cleveland Institute of Music, Cleveland, Ohio, with Mrs. Rubinstein on the S.S. Mauretania, sailing to spend the rest of the summer in Europe. Mr. Rubinstein's activities while abroad include acting as American chairman of the piano meetings of the Anglo-American Music Conference in Lausanne. He will also play his own Sonata, and with the Prague Quartet will play Bloch's Quintet. Mr. Rubinstein returns for the opening of the Cleveland Institute, September 21.



ANTON BILOTTI,
American pianist, who has been touring Europe for several years. The press has been unanimous in its praise of this artist wherever he has appeared, his most recent appearance being on July 24 in Salzburg. He will tour America during the season of 1932.



MARGUERITE GARDINER AND HER PUPILS.
Marguerite Gardiner, who studies with Eleanor Nordhoff Beck, head of the harp department at the Cornish School, Seattle, Wash., is shown here with a group of her pupils who gave a recital of harp in ensemble, June 15, at the home studio of Eleanor Nordhoff-Beck. The work of these pupils showed that their teacher attempts to stimulate in their work the understanding musicianship for which the harp department of Cornish School stands. The pupils are from public schools in the city of Seattle, with one from Auburn and one from Tacoma, Wash. Serious musicians realize that through her devotion to harpistic ideals, Eleanor Beck is promoting the cause of harp in the Pacific Northwest.



ENJOYING A MOMENT OF LEISURE
Otto Leuning, American composer, and his wife, Ethel Leuning, soprano, at Castle Mountain Camp near Banff, where Mr. Leuning, holder of a Guggenheim Fellowship, is working on a new opera dealing with the theme of Evangeline. Mrs. Leuning, before her marriage, was Ethel Codd. Born in Winnipeg, she is well known in both Canada and the United States and has lately won much praise for her work with the Alfred Heather Light Opera Company at Banff. (Photo Courtesy of the Canadian Pacific)

MUSICAL COURIER

Weekly Review OF THE World's Music



ALBERT COATES

